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THORWALDSEN

AND

HIS WORKS,

CONTAINING

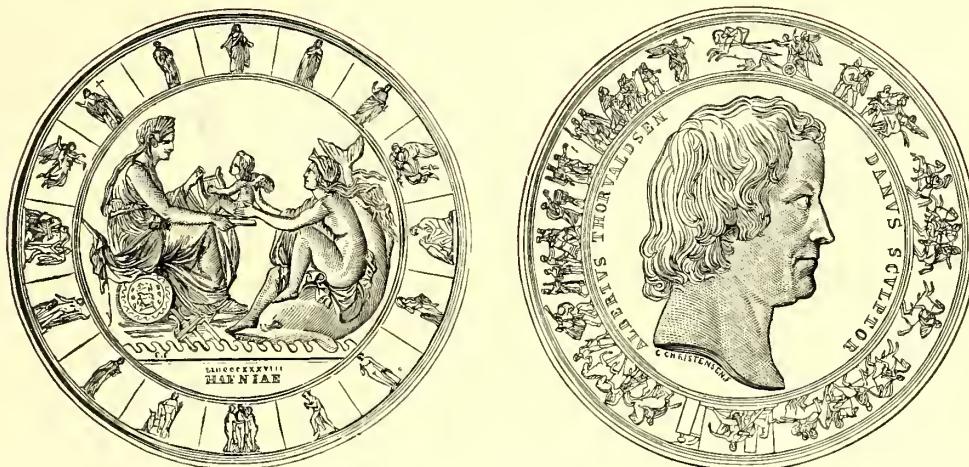
365 Engravings, with Explanatory Text.

BY

J. M. THIELE OF COPENHAGEN.

TRANSLATED BY

PROFESSOR PAUL C. SINDING.



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NOTE.—The two round figures on the title page, represent, on the obverse, THORWALDSEN's portrait in profile, surrounded by Alexander's Triumphal Entry, and on the reverse, the sitting Diana, who, from a Nymph resting on a dolphin, receives Cupid with the lyre. In the margin, THORWALDSEN's most important works are represented in bass-relief.

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HORWALDSEN was now homeward bound, and when in January, this year, 1838 he had written to the Academy of Copenhagen, and to his friend, COLLIN, that he wished to avail himself of the very first opportunity which offered itself, he received immediately, a letter from His Royal Highness, Prince CHRISTIAN FREDERIC, which told him that the frigate, Rota, would in the month of June arrive in Leghorn, to take on board both himself and them he might wish to take along.

Our artist had long endeavored to complete all the works which had not yet been sent to the place of destination, and with the exception of the monument for GOETHE, he had not bound himself by any new order.

But some time before this, he had promised TORLONIA to furnish his student, VINCENZO GALLI, with the compositions for the other decorations in TORLONIA's villa in Castel Gandolfo, and he used, therefore, his vacant hours for the execution of these compositions, and even after his departure from Rome, he continued to send GALLI the necessary drawings.

All these compositions may be comprised under two principal heads : Mythological Bass-Reliefs for the decoration of the walls, and Allegorical Figures for the ceilings.

The mythological bass-reliefs are all of the same oval form and size, 2 feet 6 inch high and 9½ inch broad.

The myths of *Diana* and of *Cupid* and *Psyche*, are the principal parts of this group, which is made up with some representations of other corresponding myths.

The myth of *Diana* consists of fourteen compositions:

Latona.

Tab.
CIX.

Latona was the mother of Apollo and Diana by Jupiter. When the jealous Juno persecuted Latona, she, (Latona) fled to Delos, an island in the Ægean Sea, where she gave birth to Apollo and Diana. But Juno raised up the huge serpent, Pytho, to persecute her.

This bass-relief represents Latona fleeing from the serpent, Pytho, with both her children in her arms.

Tab.
CX.

Diana.

She was the goddess of chastity, of hunting, and of woods and groves, and is here represented as a tall and beautiful virgin in a hunting dress, her forehead ornamented with a silver crescent, and holding firmly with her right hand the gold-antlered stag.

Tab.
CXI.
CXII.

Diana and Actæon.

Actæon, a famous hunter, who having surprised Diana as she was bathing, was turned by her into a stag, and torn to pieces by his own hounds.

The first bass-relief represents Diana, who standing erect in the bath in the solitary grove, stretches out the right hand and allows the metamorphose to take place while with the left she covers herself half with her garment. A Nymph tries to hide herself by kneeling at the side of the goddess. At the other side of Diana the hound stands, and close by the hunting implements are seen.

The second bass-relief represents Actæon at the very moment, when the metamorphose begins. Up to this moment he stands erect, but his attitude indicates already that the transmutation into the four-footed beast has begun to take place. The head is metamorphosed, and the tail is formed. In his left hand he still brandishes the javelin, to defend himself against his four hounds that attack him.

Tab.
CXIII.
CXIV.

Chione.

Chione, the daughter of Dædalion, was so handsome that both Apollo and Mercury loved her. When she, during the hunting, had said, that she was handsomer than Diana herself, the goddess punished this disdain by sending her the fatal arrow. When her father, Dædalion, had heard this, he precipitated himself from Parnassus, and in the fall Apollo transformed him to a hawk.

In the first bass-relief Diana has just shot off her arrow; at her foot the hound passes on. In the second, Chione lies, hit by the arrow, and from the mountain Dædalion is seen darting down in the shape of a hawk.

Tab.
CXV.
CXVI.

Diana and Endymion.

Endymion was a shepherd and astronomer of Caria, who could command sleep

at pleasure. Diana became so enamored of Endymion that she caused him to be brought to the mountain Lathmos, that she might there behold him while he was asleep.

In the first bass-relief the goddess is taken by Cupid to the couch of the slumbering youth ; in the second, the artist has represented Endymion slumbering, while his dog stands watchfully at the presence of the goddess.

In the next five bass-reliefs THORWALDSEN has not represented any myth, but only

The Nymphs of Diana,

Tab.
CXXVII.
CXXI.

thus to designate the hunting life and the occupations of the attending Nymphs.

One of these wipes her bow with a towel ; another investigates the point of an arrow, while the hound is lying at her foot.

A third furbishes the emptied quiver, while a younger Nymph holds the arrows in her arm. The hound lying at her foot is longing for setting out again.

A fourth Nymph accompanied by a hound, goes out hunting, with torch and spear.

A fifth returns from her hunting, wearing the booty on her bow, which hangs over her shoulder. She is accompanied by her hound.

Callisto.

Tab.
CXXII.

Callisto, one of Diana's Nymphs, could not resist the love of Jupiter. She is here represented walking sorrowfully around in the forest, full of fear of the anger of her mistress, Diana.

Besides the bass-reliefs enumerated, THORWALDSEN concluded to represent the old saying of

Atalanta.

Tab.
CXXIII.

Atalanta was an Arcadian Princess, celebrated for her swiftness. She was so importuned by suitors that in order to get rid of them, she proposed to accept the one who could outrun her. Hippomenes, by dropping three golden apples which Venus had taken from the garden of the Hesperides and given him, and which she stooped to gather, overcame her in the race and thus got her for his wife.

Atalanta is here represented running with an apple in her hand.

Meleager.

Tab.
CXXIV.

As a counterpart to Atalanta, THORWALDSEN selected her lover, Meleager, the

swift son of Oeneus and Althea, famous for the hunting and slaying of the Calydonian boar. In this celebrated hunt most of the heroes of the day engaged. To Atalanta, who had first wounded the boar, Meleager gave the skin and head. His mother's brothers, Toxeus and Flexippus, were enraged at the preference shown to Atalanta, and attempted to rob her of her present. In the fray, Meleager killed his uncles, which so enraged his mother that she cast the fatal billet into the fire on which his life depended. His two sisters were so disconsolate at his death, that Diana changed them into birds of the same name, (Meleagrides).

This bass-relief represents the hero with one foot upon the boar, in the very act of killing it, while his dog attacks it.

Tab.
CXXV.

A Hero and a Wounded Lion.

Under this appellation the artist has in an autograph memorandum mentioned this bass-relief, which represents an armed hero, who with his spear seems to intend to kill a wounded lion that lies beneath his foot.

Tab.
CXXVI.

Adonis.

Adonis, a beautiful youth beloved by Venus, supports himself by his spear, resting after his hunting, while the hound seems to wish that he soon may wake up from his enamored dreams. The doves behind him, indicate that he is thinking of Venus.

Tab.
CXXVII.

Narcissus.

Narcissus, a beautiful youth, is fabled to have been enamored of his own image as seen in a fountain, and to have been changed into the flower called by his name.

As a counterpart to the preceding piece, THORWALDSEN has represented Narcissus enamored of his own image. He leans over the water that reflects his image, while Cupid stands before him and laughs at him. At the water the flower is seen into which Narcissus was transformed and which, therefore, bears his name.

Tab.
CXXVIII.

Apollo and Daphne.

When Apollo had seen the handsome Nymph. Daphne, he became inflamed with lust, but she fled to her father, the river god, Peneus, who changed her to a tree that was named after her. The sorrowful Apollo crowned his lyre with its leaves.

THORWALDSEN has represented the metamorphose of Daphne before Apollo, who

is about to crown his lyre. Cupid stands pensive at the root of the tree with his finger on his lip, and to the left the river-god Peneus lies in silent anger.

As a piece corresponding to this the artist represented the myth of

Pan and Syrinx.

Tab.
CXXIX.

Syrinx was a daughter of the river-god Ladon, and thus a Nymph of Arcadia, who, flying from Pan, the god of shepherds, to her father, was changed into a reed, the sound of which suggested to him the idea of the Pandean pipe, which was named syrinx after her.

This bass-relief represents Pan holding the syrinx to his lips. Cupid, who stands in the middle of the bulrush which conceals the beloved Nymph, blows in a reed and draws out the tune which Pan tries to imitate. On the other side the river-god Ladon lies, mindful of what is going on.

The next composition, which illustrates the celebrated myth of Cupid and Psyche, consists of sixteen small bass-reliefs which constitute an independent totality.

This myth has been most completely preserved by Apulejus, who lived at the time of the Roman Emperor, Hadrian, about the year 117, A. D., and as an episode this myth is the brightest star in the celebrated narrative of this author, entitled "The Golden Ass."

We must now explain this ancient fable, as also the bass-reliefs thereto belonging.

The Myth of Cupid and Psyche.

A king and queen of olden Greece had three handsome daughters. Psyche, the youngest, was so marvelously beautiful that she was believed to be Venus herself, who had descended to this planet, and she was so much adored that even the old Venus-temples gradually became desolate. When learning this the goddess of beauty flew into a passion and the innocent girl was henceforth the object of her most bitter hatred.

Psyche had two sisters married to princes of royal blood; but she herself remained unmarried in her father's house, because, says the myth, her beauty was so great that nobody ventured to woo her.

This grieved her father very much, and he concluded, therefore, to consult the Delphic oracle respecting the best way of reconciling that deity, whom his daughter had been so unfortunate as to offend.

Meanwhile Venus had complained to Cupid that the pious worship formerly paid her, was now entirely neglected for the sake of this mortal girl. Cupid promised his

Tab.
CXXX.

Tab. mother, Venus, to execute fierce vengeance upon the girl. But when he gave this
CXXXI. promise, he had never seen Psyche, and when according to his promise he came to wound her with his arrow, he fell desperately in love with her.

Tab. To the old king, her father, who consulted the oracle respecting the fate of his
CXXXII. daughter, the oracular response given was, that Psyche was loved by a cruel monster which all the gods feared, and that he should, therefore, adorn his daughter and carry her, as in a funeral procession, to the summit of a high mountain, where then the real bridegroom would appear.

Tab. Notwithstanding his deep grief, the aged father obeyed the stern behest of the oracle, and Psyche was accordingly carried in a funeral procession to the summit of an exceedingly high mountain. When she had reached the summit, she felt herself surrounded by a gentle breeze, for the sylvan deity, Zephyrus, took her up in his arms and carried her down to a valley, where he laid her on a couch of fragrant flowers.
CXXXIII.

After a light, but sweet sleep, she awoke, and the most charming natural scenery met her eye. A beautiful castle, more beautiful than any ever built by the hands of men, lay before her. She stepped in and found everything elegantly arranged for her reception. However, she saw no living being, yet she felt herself surrounded by friendly spirits, ready to gratify her wishes.

Tab. When night had set in, she laid herself down on the lonely couch, and felt in the
CXXXIV. dark a loving being tenderly embracing her.

Tab. At daybreak she woke up, but she was alone and longed intensely for the next
CXXXV. silent night, which could again bring her the pleasures of love.

Her sisters had in the meantime learned all that had been going on, and they concluded now to search out her fate on the mountain, on which she had been exposed.

Psyche's invisible lover, knowing what was to take place, told her one night that a great danger was threatening to interfere with their happiness, as her sisters would soon try to search out her fate. He asked her, therefore, not to make herself known, as the pleasures of their love might thereby easily be transformed into grief and separation.

She promised to follow his advice, but at the break of day, when she again was alone, she wavered in her purpose, and when she now heard her sisters calling her by name, and did not venture to give them any answer, she felt as in a prison and more forsaken than ever before.

Not even the nightly amorous enjoyments could fully console her, and the invisible lover had at length to permit her to speak with her sisters, yea even to give them costly presents. "But," said he, "the curiosity of your sisters will soon tempt you to discover who I am, but let me tell you, if you find that out, I must needs part with you, and your nightly pleasures will, of course, cease."

Psyche, glad of being permitted to see her sisters, promised never to try to find out who he was. She showed them all the splendor of the castle in which she lived, "but," said she, "of my lover I can tell you nothing, as I have never seen him." This her sisters could not comprehend, and at their repeated visits the invisible lover was, therefore, the constant topic of conversation.

As long as Psyche fancied the invisible lover to be so handsome and lovely, as everything entitled her to believe, the temptation to find out who he was, was not so great, but when her sisters one day told her that, according to the oracular response, her lover was a monster, suspicions and misgivings arose in her pure soul, and the temptation to find it out became almost invincible.

Trembling for fear of the monster which, according to the statement given, appeared to her every night under the disguise of a real lover, she advised with her sisters, who persuaded her to make use of a sly artifice, which unfortunately for her succeeded too well. Tab. CXXXVI.

At the setting in of night she concealed a burning lamp behind an impenetrable tapestry, kept a dagger in readiness, and retired. In a little while the invisible lover appeared, but she feigned to be asleep, and when she soon observed that he slept soundly also, she sneaked gingerly away from the couch.

With the dagger in one hand, and with the lamp in the other, she approached the couch, but how great was her surprise, rapture and contrition, when, instead of a monster, she saw a youth of divine beauty. He had like the god, Cupid, speckled wings that seemed to move by his gentle breathing. And when she saw a bow and quiver lying on the floor, she did not doubt that her secret lover was Cupid himself. In adoration she bends herself over him, to behold his handsome features, and in order better to see them, she holds the lamp over his body. But the flame sputters, and a drop of hot oil falls on Cupid's white shoulder. He wakes up in great pain.

When Cupid found himself so basely betrayed by his beloved Psyche, he jumped from the couch. In vain she sought to retain him by embracing his legs. Weak and in despair she fell down on the floor, sleep overpowered her, and when she woke up, she was again alone. Tab. CXXXVII.

In her great desperation she walked to a river near by, and plunged into the waves. But the river-god concerned himself in the poor girl, took her up and laid her on the flowery shore.

Close by, old Pan, the god of shepherds, was sitting, blowing his reed-organ, while his goats were scrambling up and down the cliff. As soon as he espied Psyche, he went to her and sought to administer some consolation to her. He advised her to invoke Cupid, but that she did not do, as she knew that it was Cupid who recently had left her in a furious passion. Tab. CXXXVIII.

She was now long roving about without ease or repose, for Venus had forced Ceres and Juno to promise not to take the fugitive girl in their protection. She was, therefore, turned off everywhere, and not even permitted to hide herself amongst the sheaves in the field.

Then one day she happened, during her rambling about, to reach a Venus-temple, and not knowing that it was Venus who persecuted her, she sought here for shelter.

Venus admitted her, but only to punish and torment her still more. However, Psyche bore patiently every humiliation, hoping at length to appease the angry goddess. But all her efforts to that effect proved abortive.

Stern Venus now caused six large heaps of grains of wheat and barley, of poppy-seed, of peas, lentiles and beans, to be mixed together, and ordered Psyche that before night set in, she should gather each kind by itself in heaps of equal number.

Psyche, feeling herself unequal to the hard task, was in a state of despair, but a little ant that had heard the stern order of the goddess, had compassion on her and requested the other ants to aid the poor girl. A great number obeyed the request and gathered each kind of grain in separate heaps, whereupon they again disappeared.

Towards evening Venus came home. She was astonished at seeing the task accomplished, but still burning with vengeance she contrived a new ordeal for the unfortunate girl.

Next morning Psyche was summoned before Venus, who ordered her to go to a near forest, where she would find a flock of sheep with golden fleece, of which she should bring a handful back. On her way thither she came to a brook which she had to ford. The reeds in the water whispered to her that a great danger threatened her. The sheep were, as long as the sun was shining, so ferocious, that they would lacerate by their horns, or kill by poisonous bites, every one that approached them, and that she had, therefore, to wait for the twilight, and then to sneak into the underwood, where she would find plenty of torn off wool. Psyche followed this good advice, and before night came on, she brought back a great deal of the golden fleece.

But Venus' avengeful mind was not yet appeased. She devised something still more difficult for the next day. On the very summit of a steep rock a mountainous stream gushes out, uniting in its fall with the two rivers of hell, Styx and Cocytus. Around the cleft through which the stream precipitates, dreadful dragons are lurking, terrifying all living creatures that approach them.

**Tab.
CXXXIX** Thither Venus ordered Psyche to repair and gave her a pitcher which she should bring back full of water.

Psyche climbed the rock, where the danger of death increased according as she got higher up. But as she felt entirely unable to reach the summit, tears, such as angels weep, burst forth.

On seeing all the hardships that befell the poor girl, Jupiter sympathized with her and sent his eagle to help her. The royal bird took the empty pitcher from her hand, flew up to the steep rock where the mountainous stream gushed out, filled the pitcher and flew again down to Psyche, who kneeling, took it from the bill of the eagle.

Tab.
CXL.

She brought the filled pitcher to the stern goddess, who, strange to say, got still more provoked, and said ironically : "Since thou hast been able to perform this, I will to-morrow give thee an opportunity to show me a still greater favor."

Next morning she commanded Psyche to descend to the infernal regions with the message, that Venus wished that Proserpine, the Queen of Pluto, would give her something of the eternal beauty, which the infernal regions had in keeping.

"This must needs," said Psyche to herself, "be the last command of avengeful Venus, for from the infernal regions there is no return."

When she was about to descend, she came to a high steeple, and resolved to ascend it and then to precipitate herself, "for this," she said, "will be for me the surest way of reaching the realms of the deceased." But the steeple pitied her and said : "Not far hence, in Lacedæmon, is the city of Tænar. Go thither and follow that path which thou wilt see before thy foot. But empty-handed thou must not repair thither! Take a honey-cake in each hand, and lay two obols* in thy mouth. On thy way thither thou wilt be tempted to stop and talk, but do no such thing; proceed only quietly, and mind nothing but the place of destination. When at length thou appearest before Proserpine, eat nothing and do not seat thyself, but tell, standing, thy errand without fear; and when thou hast obtained from Proserpine the eternal beauty, then be not tempted by any untimely curiosity to open the box!"

She repaired to Lacedæmon. In the city of Tænar she supplied herself with two honey-cakes, took the obols in her mouth and trod the path pointed out to her. She had not proceeded far, when she met a man with a limping ass, loaded with cleft wood. Some pieces fell off, and the driver asked Psyche to help him in picking them up from the ground, but Psyche passed by silently, feigning to have heard nothing.

At length she reached the river Styx. Charon, the ferryman, took her and the one obol, and shoved the boat from the shore.

Tab.
CXLI.

While she was sitting in the boat, she saw an aged man swimming behind, and heard him crying for help. But she did not permit herself to be moved by his doleful cries.

On reaching the opposite river side, she followed quietly the pathway before her. In one place in the middle of the way, some old women were sitting at a loom, one of

* An obol was a small silver coin, in Athens, about three cents in value.

whom asked her for a moment's help, in order to induce her to lay aside one of the honey-cakes ; but Psyche passed on without minding her request.

After she had walked some considerable distance, she saw Proserpine's silent castle, but at the entrance, stood Cerberus, the three-headed dog of Pluto, barking horribly. Psyche gave the dog one honey-cake, to slip away from him. In this she succeeded, and came without any difficulty down to Proserpine, the Queen of Death, who received her mildly, and listened to her message. The queen asked her to be seated and to take something to eat and drink, but according to the admonition of the steeple, she declined and waited silently at the door.

Then Proserpine handed her in a sealed box, the eternal beauty, and Psyche went the same way back. She had, of course, again to pass Cerberus, whom she now gave the other honey-cake, and when she had again reached the river Styx, Charon took the other obol from her lips, and she was soon again at the dwellings of men.

But no sooner did she seem to be past all dangers, than an eager desire awoke in her heart to open the box and behold this means of obtaining an unwithering beauty.

This temptation Psyche could not resist. She opens the box, but a noxious vapor exhales, and she falls fainting on the ground. But Cupid, who had always been willing to aid her, hastens on, lifts her up in his arms, takes an arrow from his quiver, therewith to touch her breast, and at once she is revived.

At the bidding of Cupid, she proceeded with the box to the temple of Venus, while he himself flew to Olympus, where he represented in vivid colors to Jupiter both his own love and also the sufferings which Psyche had undergone, praying the king of the gods to protect both himself and his dear Psyche.

Jupiter was moved with compassion. He convoked all the gods of Olympus to a solemn consultation concerning Cupid's love for Psyche, and when he had earnestly interceded in behalf of the loving couple, all the gods approved of his appeal ; yea, even Venus forgot her hatred and felt reconciled.

Then Mercury, the messenger of the gods, was sent down to the earth, to carry Psyche up to Olympus. There she stepped in among the gods, where Cupid handed her the cup of immortality, kissed and embraced her affectionately, and from this time Cupid and Psyche enjoyed eternal nuptial pleasures.

Under this section of THORWALDSEN's works, we must mention a small bass-relief which was modeled in the winter of 1838-39, and represents

A Bacchante with a Bird.

(1 FOOT 6½ IN. x 5½ FEET.)

Tab.
CXLVI.

A young Bacchante (a priestess of Bacchus) gets up on her couch, to play with a

little dear bird, which she holds on her left forefinger, while she teases it with the forefinger of her right hand. She is entirely naked, and her long disheveled hair falls down over her back and is twisted around the left shoulder. A panther skin and a large drapery cover the cushions. On her thyrsus hangs a garland of roses, and at her foot the wine-tankard and the tambourine are seen, reminding of Bacchic pleasures.

The idea of this composition is taken from the current Italian equivoque : "uccello o priapo."

THORWALDSEN sculptured also this year a bass-relief representing

Adam and Eve.

(3 FEET 2 IN. x 4 FEET 9 IN.)

Tab.
CXLVII.

He had already, in November, 1837, made a sketch, and in 1838, he finished this bass-relief, which represents our first parents in their paradisian happiness. Adam is sitting at the side of Eve at the foot of a tree, twisting his left arm around her shoulders. On his right knee he holds with the other arm little Abel, while Cain, who stands close by, tries to pick a quarrel with his brother, and to wrest an apple out of his hands. By this apple the artist alludes to the fall (the first apostasy) and its consequences, designating this idea still more clearly by letting the serpent approach Abel's burning altar.

By this time THORWALDSEN was also busy with his celebrated statue of

Vulcan.

(7 FEET 7 IN.)

Tab.
CXLVIII.

The god of fire and the husband of Venus, who, holding his hammer in his dependent left hand, leans on the anvil by the aid of his tongs, which he holds in the right. At his foot lie the weapons which he had forged for Mars and Cupid. To designate the deformity ascribed to Vulcan, the artist has placed the limping leg against the base of the anvil.

Under the year 1833, we have already mentioned the cause of the execution of this statue. Since in 1810 he composed that bass-relief which represents the visit Mars paid to Vulcan's forge, he had continually been thinking of representing this subject in a group consisting of several separate statues. This idea, which had already given rise to the group, Mars and Cupid, revived in 1833, when the building committee of Copenhagen requested him to execute three statues, according to his own selection, for a cabinet in the palace of Christiansborg. For this THORWALDSEN would use the

already long ago finished group : Mars and Cupid in combination with a Venus and a Vulcan, all of which should explain the idea pervading the 45th Ode of Anacreon.

Vulcan was, therefore, as soon as the model was completed, immediately commenced in marble, but as our artist was now homeward bound, he had to leave it unfinished, and not before 1842, when he revisited Rome, was this so much admired statue finished.

Meanwhile the packing up of all his sculptural works was in full progress and sixty-two large boxes were forwarded to Leghorn, there to be embarked at the arrival of the frigate.

In May, this year, THORWALDSEN had sent a copy of his last will to Copenhagen. It was in form of a *donatio mortis causa*, by which he bequeathed to his native city, all the works of art which he owned, or before his death would come to own.

The frigate Rota had now left Copenhagen, and the commander had orders to make the voyage as agreeable to THORWALDSEN as possible. On July 10th, 1838, the Rota anchored in the harbor of Leghorn, and the commander, Von DAHLERUP, repaired immediately by land to Rome, to inform THORWALDSEN of the arrival of the frigate. Accompanied by the sculptor, MATHIA, and the painter, BLUNCK, our artist left Rome. August 5th, and on the 13th, Rota weighed anchor at Leghorn.

In Copenhagen, a committee had been formed to give him a festival reception, and it was made known that the Danish flag would be hoisted on St. Niclas steeple, as soon as the Rota was within sight. On the frigate's entering the sound, twenty-four miles from Copenhagen, the inhabitants of Elsenore and Helsingborg went on board the steamer, Queen Maria, adorned with the Danish and Swedish flags, to meet him. He was received by vocal music and a poetical speech of the Rev. JOHANNES BOYE, of Elsenore.

In the forenoon, September 17th, THORWALDSEN was near Copenhagen, whence boats decorated with flags and garlands of flowers went out to greet him, each boat designating by its flag and emblem, to what association its passengers belonged. Thus, in the flag of the artists, THORWALDSEN's Graces and Cupid were seen, in that of the University, Minerva, in that of the mechanics, Vulcan, in that of the physicians, Æsculapius, and in that of the poets, Pegasus.

Upon THORWALDSEN's disembarking, the King's carriage with four snow white horses was ready to take him to the palace of Charlottenborg, where his Copenhagener studio was, but the populace, in the height of their joy and excitement, not knowing whether they were in the body or out of the body, unharnessed the horses and drew the carriage slowly through the streets. The dense crowd surrounding the carriage prevented THORWALDSEN from seeing that he was not drawn by horse power, and when the mode of conveyance was told him, he was rather displeased and said : "Had I

known it, I would by no means have accepted of such honor ; I am no Olympian god." The streets were almost impassable from the countless multitude ; the windows and balconies were crowded with the fair ; the very roofs were crowded with spectators. At length he entered the large hall of the palace of Charlottenborg, surrounded by a brilliant crowd of courtiers of gallant bearing, amongst whom he was conspicuous for his unassumingness, which, with his countenance rendered venerable by his silvery hair, gave him the august appearance of a senator of ancient Rome.

For many weeks he was the object of universal curiosity, and wherever he appeared, he was surrounded by an admiring multitude. To give a minute description of all the festivities which were arranged in honor of the great artist, would only occasion tiresome repetitions, and we shall, therefore, limit ourselves to mentioning, that the freedom of the city of Copenhagen was given him, and that on October 8th, an elegant and large entertainment was given in *Hotel d'Angleterre*, where Dr. Prof. H. N. CLAUSEN delivered a powerful and interesting oration on the influence of the fine arts upon mankind, and the great poet of the North, ADAM OEHLENSCHLAEGER, recited a poem on the great victory, which the art of sculpture had gained by THORWALDSEN, and compared his reception in the sound with the battle of the Baltic, April 2d, 1801.

Then HANS CHRISTIAN ANDERSEN, whose name is a household word over all the world, mounted the rostrum, and recited his poem entitled : *Jason and Alexander's Triumphal Entry*, and finally, N. F. S. GRUNDtvig, a theologian and poet of European reputation, read a poem entitled: *The Hammer of Thor*, alluding to THORWALDSEN's name.

About this time the fronton-group, before mentioned, was erected over the entrance of the Metropolitan Church, and the unveiling of this artistic work took place on THORWALDSEN's birthday, November 19th.

In the palace of Charlottenborg he occupied the story facing the botanical garden, which he had used in the years 1819-20. Here he had, of course, countless visitors, but his conversational powers not being of the highest order, he spent most of his time in showing and explaining his works. Some time elapsed, therefore, before he commenced sculpturing, and the first work which he modeled at the end of the year, was for the Metropolitan Church. The bass-relief, *Caritas*, which he had executed some years ago, was to be erected over one of the alms-boxes of the Church ; now he would model another bass-relief for the other box, and as the charitable gifts put into those boxes were only used for the benefit of poor children, he selected to represent

The Child's Tutelar Angel.

(2 FEET 2½ IN. x 1 FOOT 7 IN.)

Tab.
CXLIX.

The innocent child looks forward to his future with folded hands and heavenward

eye. Behind the boy the tutelar angel stands, laying the right hand on the boy's shoulder, and the left as if full of blessings, on his head.

This bass-relief was sculptured in marble and placed over the alms-box in the church.

1839 Soon after THORWALDSEN's return home, the University negotiated with him for a series of plastic works from his hand, for the Metropolitan, also called the Cathedral church. To defray the expenses therewith connected, a special fund had long ago been laid up, which, with the interest accrued, amounted at the close of 1838, to forty-six thousand dollars. The result was that the statue of Christ, executed for the court chapel, was given over to the Metropolitan Church for sixteen thousand dollars, and that the same Church bought the ten Apostles in marble for two thousand dollars each, to which was added an order for the two other Apostles, Andrew and Thaddeus. Besides, statues of the four large Prophets in marble were ordered for the niches at the entrance of the Church; further statues of Melanchton and Luther in marble for the porch, and finally THORWALDSEN was requested to execute a Christian frieze over the main entrance.

When the fronton, *the Preaching of John the Baptist*, had been erected, the other works of art which were now completed, were put on the place assigned for them, and at Pentecost, 1839, the statue of Christ, and the ten Apostles in marble were solemnly erected in the Church. But THORWALDSEN, not being fully pleased with his models of Andrew and Thaddeus, had not yet commenced to execute these two Apostles in marble.

The Kneeling Angel of Baptism was also now placed in the Church, and THORWALDSEN himself held the first child, a daughter of Prof. FREUND, over this magnificent baptismal font.

Upon the many public festivities on account of his reappearing in his native city, succeeded private parties, which took up much of his time, and at length became tedious to him. A quiet, domestic life always pleased him best, and this he soon found in the house of Baron HENRY DE STAMPE, whose charming manor-seat, Nysø, in the southern part of the island of Zealand, has thereby obtained a place in the history of art. In June, 1839, he went with the Baron and his family to Nysø, whence in the course of the summer he made excursions to Kiel, Hamburg, Lubeck, and to Ramlösa, a celebrated watering place in the south of Sweden.

After returning to Copenhagen, he commenced sculpturing a bust of the deceased historian and comedian, Baron LOUIS HOLBERG, but on account of the many visits and interruptions, he took the still incomplete bust to Nysø, where in the garden a studio had been arranged for him, which was consecrated by a little festival, at which our artist had the pleasure to see a bosom friend, the Rev. Mr. PAVELS, whom he had

not seen since in 1797, at Malta, when he left the frigate, *Thetis*, of which PAVELS was chaplain.

The very first work that appeared in his new studio, was the bust of HOLBERG, and soon after he modeled that of the poet, OEHLENSCHLAGER. These two works induced his friends to request him to sculpture his own portrait-statue, which at first he declined, but at length he changed his mind and complied with the request.

Statue of Thorwaldsen.

Tab. CL.

(6 FEET 4 IN.)

The aged artist stands here in his most beautiful manhood, as a ripe fruit of a whole life, spent in the service of eternal beauty.

With the hammer in one hand and the chisel in the other, he leans on an incomplete work, the statue of Hope. His breast is bare, his robust body free and easy, only covered by a thin blouse, which leads the thought to a warmer region in which he used to work. The statue of Hope he selected in preference to any other of his works, thereby to designate that he always clung to *hope* as an anchor during dismal days.

A cast of the little sketch of this beautiful statue adorned his coffin and followed him in the grave.

To some minor sketches which THORWALDSEN this summer made in Nysø, belong amongst others a Portrait-Statue of a Child represented as Psyche, who examines the point of one of Cupid's arrows, and a Kneeling Angel, which a rich merchant, Mr. JACOBI of Altona, by Hamburg, had ordered for a mausoleum.

One of the first extensive works which he now undertook, was the large frieze which was to be placed over the main entrance of the Metropolitan Church, and for this he selected a representation of

Jesus' Public Entry into Jerusalem.

Tab.
CL.-CLV.

(4 FEET x 4 FEET.)

For this representation THORWALDSEN has, mainly speaking, followed the Gospel of St. Matthew, ch. xxi.

We will now explain this grand frieze from left to right, proceeding from the nearest environs of Jerusalem, where a great number of people is waiting for the processional entry of the Lord, according to the prophecy of Zachariah, ix. 9. "Rejoice greatly, O daughter of Zion, shout, O daughter of Jerusalem! behold, thy King

cometh unto thee, he is just, meek and having salvation ; lowly and riding upon an ass, and upon a eolt, the foal of an ass."

Tab. CLI. Out of the gate of Jerusalem a father and his two boys go to meet the Saviour. At the gate he meets a mother and her two children, whom he asks to go along. Near by, an old Israelite is seen, who seems to inform one of the chiefs of the people that the Prophet of Nazareth is advancing near to the city, and that preparations are being made for his reception. An aged man seems persuaded by his daughter to go along, to receive the Messiah, the consolation of Israel, and while he evidently betrays his doubt of his Messiahship, she lifts up believably her palm-branch and urges him to proceed. Behind them stands a boy with a palm-branch. Nearer to the coming procession a younger man stands, strewing flowers. A mother kneels with her little boy before her, and upon her direction he raises his small hands in prayer. The elder daughter kneels in adoration.

Tab. CLII. In front of the whole procession, a little boy and two young men swing their palms and cry out their hosanna, while an older man spreads his mantle in the way, and a young woman strews it with flowers which she takes from a basket carried by a little boy. A kneeling man spreads a piece of cloth for the approaching Saviour, while a boy standing close by, exultingly swings his palm.

Tab. CLIII. Quiet and meek, as the Prophet Zeehariah says, "Jesus cometh, sitting upon the ass led by John, the beloved disciple." Behind Jesus, cometh Peter alone, and after him two disciples, who seem to expostulate with each other on the upper seat in the future kingdom of the Lord.

Tab. CLIV. A group of seven disciples, all praising the Lord, is accompanied by a little boy shouting with joy and holding a palm in his hand. Behind the seven faithful disciples, Judas, the traitor is seen. He seems to try to hide himself under his cloak, but his visage betrays his evil design.

Tab. CLV. Behind the whole procession a mother and two children follow, who seem to have taken the palms up from the way. The father follows with a whole bundle of palms, swinging a single branch and turning himself back towards them, who had recovered health by the mighty works of the Lord. This the artist has designated thereby, that the lame casts away his crutch and shows to another the healed foot, and that a blind old man has regained his sight and embraces his child with one arm, while sheltering the still feeble eye with the other. The frieze ends with a large palm-tree.

It had gradually become a favorite idea with THORWALDSEN to make the Metropolitan Church of Copenhagen the main receptacle of his productions in the Christian art. When, therefore, Prof. HETCHI once mentioned to him that a frieze representing the Passion of Christ, was wanting amongst the sculptural works of the church,

THORWALDSEN immediately embraced this idea and executed the grand and extensive frieze representing

The Walk of Christ from Pilate's Judgment Hall to Golgotha.

Tab.
CLVI-CLIX.

(6 FEET x 6 FEET.)

Pontius Pilate, the governor, (Procurator provinciæ), stands upon the staircase without the judgment hall, washing his hands before the multitude, in a basin which a kneeling boy holds, saying : "I am innocent of the blood of this just person." On one of the nethermost steps, a youth sits with his hand under his cheek ; behind him a boy with folded arms stands, and close by both of them a young man leaning against the wall. All three seem to disapprove of Pilate's conduct.

Tab.
CLVI.

A Hebrew, who seems to complain of something, is by a Roman soldier directed to Pilate, but turns his head to a preceding warrior with whom he seems to have had an altercation.

This warrior walks, with the spear on his shoulder and with retroverted face, at the side of a horse, that bears an old Pharisee. In front of this group two other Pharisees ride on horseback, one on a horse, the other on an ass, and behind them a warrior follows.

The mother of Jesus, accompanied by John, faints away under her grief, while John holds her in his arms, and a kneeling woman supports and consoles her. Of the Apostle-company follow, besides John, only three, their Master at some distance. The last stands still at seeing Mary fainting, while the two others move forward in deep grief. Six women who have seen Jesus passing with the heavy cross, invoke him by bewailing gestures, and while Simon, a Cyrenian, coming out of the country, was compelled to bear the cross, Jesus turns unto the women saying : "Daughters of Jerusalem, weep not for me, but weep for yourselves and for your children."

Tab.
CLVII.

In front, the executioner goes with a ladder over his shoulder and a basket with the implements of crucifixion in his hand, accompanied by a boy with a bundle under his arm. At his side the beadle (his assistant) walks with a rope tied to the cross, trying to hasten on the progress of Jesus, who had paused to speak to the women.

Another executioner leads the two malefactors to be put to death. A watch on horseback precedes. The foremost turns himself to accelerate the troops of horsemen and the bands of infantry. A group of four men and a boy looks upon something which a foot soldier tells a horseman.

Tab.
CLVIII.

Before the horsemen walk three soldiers, behind whom a woman with her child hastens to pass by the whole band. A dog frightens a mother, who presses one child to her bosom, while holding the other by her side. On the slope of Calvary, a small

Tab.
CLIX.

hill west of Jerusalem, two men turn around to survey the whole succeeding gang of soldiers and private persons, who are going to witness the erucifixion.

The outline copper-engravings whieh are used to explain this frieze, are drawn by THORWALDSEN himself.

While our artist was living in rural quietude in Nysó, forty-two boxes of works of art were paeked up in Rome, to be brought home by the corvette, Galathea, whieh again had been sent to Italy for this purpose. This eostly eargo arrived, in August, 1839, in Copenhagen.

THORWALDSEN had for some time been speaking of again going to Italy, to eomplete the statue, *Vulcan*, and the two Apostles, *Andrew* and *Thaddeus*, but as the severe winter began to set in, he had to postpone his journey, and he modeled meanwhile some sketches for GOETHE's monument.

He had proposed to represent the great German poet in a sitting attitude, and to adorn the pedestal with mythologeal bass-reliefs. In the beginning of 1839, THORWALDSEN informed the GOETHE Committee of Frankfort, that he would eommence the exeeution of this monument in Rome. But when at the close of the year he was still in Copenhagen, the Committee wrote to him, demanding a definite answer, whether, or when he would exeeute this monument. On Oetoer 18th, 1839, he answered that he would send the models from Copenhagen, and soon arrive in Frankfort himself to make an agreement with the Committee concerning the bass-reliefs. But when the year 1840 had elapsed, and THORWALDSEN had not yet arrived, the Committee became vexed, and wrote to him that on account of his breach of promise, they should consider their contraet with him invalid. Thus the matter ended.

On November 20th, 1839, THORWALDSEN was knighted with the Grand Cross of Dannebroge, and when he now, according to law and eustom, was notified to hang up his eot of arms in the drawing room of Frederieksborg Palace, he sculptured it, representing *Thor with his Hammer*, surrounded by the inscription, "Liberty and Patriotism."

1840 On Deeember 3d, 1839, the King FREDERIC the Sixth departed henee. He had, so to speak, shown no interest for the elegant arts, and he was said not to have been favorably disposed to eonspieuous and eminent men. However, of neither our artist had any reason to complain. For THORWALDSEN it was suffieient, that the King aeknowledged the fine arts a link of mental development and freely permitted the State treasury to promote them. Besides, the artist's unassuming deportment had gained him the old King's love and affeection of whieh he had had countless proofs.

His death made, therefore, a deep impression upon THORWALDSEN, who entirely of his own aeeord, sketched a monument, to be erected in the garden of Rosenborg Palae, where the colossal statue of Hereules stands.

The day after the depositing of the corpse of the deceased King in the cathedral of Roeskilde, in whose vaults the remains of the Danish Kings of the House of Oldenburg rest, the new King, CHRISTIAN the Eighth, summoned THORWALDSEN before him and requested him to sculpture a statue of the gallant and celebrated Danish and Norwegian King, CHRISTIAN the Fourth, as also a bass-relief expressive of the motto of this great monarch. THORWALDSEN, considering it an honor to get an opportunity to undertake this work, complied most willingly with the request.

Statue of Christian the Fourth. (6 FEET 10 IN.)

Tab.
CLX.

CHRISTIAN the Fourth, King of Denmark and Norway, born 1578, died 1643, was a remarkable linguist, an illustrious commander, and a fearless soldier, and distinguished himself amongst the sovereigns of the North, by the superiority of his talents and the zeal which he showed in reforming the different branches of the administration. But in the Thirty Years' War, during which he undertook the defence of the Protestant Party against the German Emperor, FERDINAND II., he was unsuccessful. Actuated by compassion for the unhappy Protestants, CHRISTIAN IV., who was chosen the head of the Protestant League, and Captain-General of Lower Saxony, crossed the river Elbe, with 25,000 men, joined by 7,000 Saxons, but was, after great proofs of valor, defeated by the Imperial General, JOHN TSERCLES TILLY, 1626, and forced to purchase peace in Lubeck, 1629, by renouncing all right to interfere with the affairs of Germany.

THORWALDSEN has here represented this popular and valiant monarch just as he is represented in the painting of the celebrated Dutch painter, CHARLES VON MANDERN. With his left arm leaning on his sword, and with his crested hat in the right hand he stands nobly and manly, and looks on attentively. On the left side of his head hangs down the long elf-lock with which he was born. Around his neck, beneath the embroidered collar hangs the Order of the Elephant.

About this time the great artist modeled also the small bass-relief belonging to this statue, representing Denmark kneeling in prayer for the King, with the legend : "God save the King," after which model a medal was coined.

On May 22d, this year, the silver-wedding day of the Royal couple, another medal was to be coined. For the reverse of this, THORWALDSEN composed a small bass-relief representing Cupid winding a rosette round two torches, which Hymen holds in his hands.

The imaginative representation of a silver-wedding, had been no easy problem for him to solve, and when next spring he was again in Nysø, he had still all the time

Cupid and Hymen in his thoughts, and he composed here another bass-relief likewise representing

Tab.
CLXI.

Hymen and Cupid.

(2 FEET 5 IN. x 1 FOOT 11 IN.)

Hymen is hovering upon expanded wings, lifting a torch in each arm. Cupid flies by under Hymen's left arm, while in the left arm he holds his bow. The right hand has just slipped the string of the bow, and as the arrow strikes, Hymen lights one torch by the other.

This bass-relief THORWALDSEN executed in marble for his Museum, and the composition was used for the reverse of a medal, which was coined in honor of the wedding of the Crownprince, FREDERIC CARL CHRISTIAN, to the Princess CAROLINE CHARLOTTE MARIANA of Mechlenburg-Strelitz.

As a corresponding piece, he composed another bass-relief, about of the same size, representing

Tab.
CLXII.

Cupid and Psyche.

(2 FEET 4 IN. x 1 FOOT 11 IN.)

Cupid flies down to Psyche, who half covered by her gown, hovers on her expanded butterfly wings, and while receiving his caresses embraces him with her left arm.

In the month of April, THORWALDSEN modeled in Nysó, two other small bass-reliefs :

Tab.
CLXIII.

I. Diana with Jupiter.

(2 FEET 3 IN. x 2 FEET 7 IN.)

The chaste Diana, the daughter of Jupiter and Latona and the sister of Apollo, stands before the throne of Jupiter, soliciting to remain forever a maiden, and devote herself to hunting. The Olympian ruler sits on his elevated throne, whose pedestal is surrounded by the zodiac. In his left arm his sceptre rests, and at his right side the eagle sits with the thunderbolt in his talon. Diana steps up on the throne, leans her left hand on his knee, stretches out praying the right, and caressing she grasps his beard.

This bass-relief has the inscription : "Nysó, April 20th, 1840."

Some ladies had concluded to present the King and the Queen with different

kinds of embroideries, on the day of their silver-wedding. Baroness DE STAMPE embroidered a fire-screen, for the middle part of which THORWALDSEN had promised her to model a bass-relief, and he selected a representation of

2. Hygeia and Cupid.

(1 FOOT 11 IN. x 2 FEET.)

Tab.
CLXIV.

Hygeia, the goddess of health, sits in rich apparel with a bowl from which she feeds the serpent, which she holds in her right hand. With her, Cupid stands, raising himself up to place a wreath on her head.

This bass-relief has the inscription : "Nysó, April 24th, 1840."

Still another work, which his sojourn in Nysó occasioned, was

Christ in Emmaus.

(3 FEET 10 IN. x 4 FEET 10 IN.)

Tab.
CLXV.

See the Gospel of St. Luke, xxiv. 13, 30 and 31. The risen Christ sits at the supper with two of the Apostles, who now first discover that it is the great Master himself with whom they commune. To the right, Christ sits alone, about to bless the bread which he holds in his left hand. Their eyes were now opened, they knew him again, and on the other side of the table they are seen sitting and standing in pious adoration.

With this bass-relief THORWALDSEN had concluded to adorn the altar of the church of Stavreby, belonging to the barony of Stampenborg, and the model was sent to Rome, there to be executed in marble.

During the solemnities of the coronation of the new King, CHRISTIAN the Eighth, THORWALDSEN was still in Nysó. The King had invited him, but he politely refused, as a sore leg prevented him from appearing in court-dress. His Majesty earnestly beseeched him to appear without in the least being concerned about the dress. But in vain ! He did not appear.

His friend, HEINRICH STEFFENS, of Berlin, had received a similar invitation and had arrived at the court of Copenhagen. After the coronation he visited THORWALDSEN in Nysó, where he modeled a medallion of his learned friend.

In the course of the summer, 1840, our artist modeled still two bass-reliefs, one of which, a round one, represents the myth of

1. Perseus and Andromeda.

(2 FEET 5 IN.)

Tab.
CLXVI.

Cassiopea, the wife of Cepheus and mother of Andromeda, boasted so much of

her daughter's beauty, that she created the anger of the goddesses who, to avenge themselves, caused a deluge to overflow the kingdom of Cepheus, and a terrible sea-monster to threaten the whole country. The old King, being much alarmed, consulted the oracle, which advised him to sacrifice his daughter to the monster. But as the monster was about to devour Andromeda, Perseus, a celebrated hero, son of Jupiter and Danae, turned the monster into a stone, by showing him the head of Medusa, which he had cut off by Mercury's crooked sword. For this service Cepheus gave Andromeda in marriage to Perseus, who after his death was changed into a constellation, with Andromeda, Cepheus and Cassiopea.

The artist represents Perseus, flying with his beautiful booty through the air on Mercury's wings. The liberated Andromeda, who lies between the wings on the back of Pegasus, leans affectionately on the shoulder of the hero, who follows the flight of the horse and hides the Medusa-head behind him. In front Cupid is seen with the very sword wherewith Perseus has killed the sea-monster, which is seen below.

The other bass-relief, THORWALDSEN modeled for an asylum for children, which had been erected in memory of the deceased king, FREDERIC the Sixth. He selected here to represent

Tab.
CLXVII.

2. Jesus Blessing the Children.

(2 FEET 5 IN. x 2 FEET 5 IN..)

See the Gospel of St. Mark, ch. x. 13. The Saviour stands in the middle of the children, and his hands bless a little boy and a child, which a kneeling mother holds in her arms. To the left two disciples are seen, one of whom is St. John; to the right stands a third disciple, who rebukes the mothers who are bringing their little ones to the Redeemer.

His quiet life in Nysó was by this time immortalized by a bass-relief called

Tab.
CLXVIII.

Thorwaldsen in Nysó.

(1 FOOT 11 IN. x 3 FEET 2 IN.)

The artist stands at the table for modeling, where he has made a sketch for the statue of the Apostle, Andrew. His left arm rests on the table, while he speaks with the hostess of the house, who sits close by and seems to have been reading to him. The younger daughter clings to the mother, while the elder standing behind the chair, seems to intend to direct the attention of the artist to her. Behind THORWALDSEN, on the floor, stands his stock of soft clay in a little tub beneath the wet cloth, of which clay the little boy has taken a lump and formed a bowl.

As a corresponding piece, THORWALDSEN composed a scene of the cheerful rural life, representing

A Bathing Scene at the Sea-Shore.

(1 FOOT 11 IN. x 3 FEET 2 IN.)

Tab.
CLXIX.

It is the rural life of the father of the family and his two sons, which the artist has here plastically described. The father has gotten up of the bath and is wiping himself. The younger son, has with his horse, been out on the beach and turns himself towards his elder brother, who with his hound has come back from his hunting and shows him his booty.

The domestic life in Nysø, gave our artist quiet hours and refreshing diversions. After dinner he generally took a nap in a soft arm-chair. When he woke up it pleased him much to hear a little music, or if HANS ANDERSEN happened to be there, to listen to a poetic tale. During the long evening hours it was his greatest amusement to play lottery, (a Danish, innocent game of cards) and the whole company present had then for his sake to take up with this else tedious sport.

The manor house of Nysø was surrounded by a pond, in which were some swans, that greatly attracted his attention. He gave them bread and coaxed them up in the grass, and they became soon a subject for his study and art.

Thus he modeled now a round bass-relief representing

Cupid on the Swan,

(2 FEET 7 IN.)

Tab.
CLXX.

and it is especially the mode in which the swan from the grass steps out in the water, which seems to have seized upon his artistic eye.

Cupid has seated himself on the back of a swan, that is about to waddle out in the pond.

In another little bass-relief the gliding of the swan over the water seems to have been the subject for his representation. In this bass-relief

Cupid on the Swan.

(1 FOOT 10 IN. x 2 FEET 2 IN.)

Tab.
CLXXI.

Cupid is sitting kneeling as an archer between its wings. In the left hand he holds his bow; the right hand indicates that he has just slipped the string of the bow, while his eye follows the flight of the arrow.

This bass-relief was modeled in November, 1840, and cast in plaster on THORWALDSEN'S birthday, November 19th.

About this time the artist modeled a larger bass-relief, representing

Tab.
CLXXII.

Rebekah and Eliezer.

(3 FEET x 5 FEET 10 IN.)

THORWALDSEN has for this representation followed Genesis, 24th chapter. It represents the faithful servant Eliezer's courtship for Isaac, the son of Abraham. In the middle Eliezer stands, drinking of the pitcher, which Rebekah holds up before him. A boy bears a box, in which are Abraham's presents to the bride, and behind are Eliezer's camels and their leader. On the other side two women are seen, who have come down unto the well to draw water.

We have still to mention two minor works, two busts, which he executed this year. One is the bust of the widowed Countess, HENRIETTE DE DANNESKJOLD-SAMSØ, and the other that of Admiral HANS HOLSTEN, dated November 17th, 1840.

THORWALDSEN'S life in Nysø, has thus been briefly described, and we must now take a hasty view of his sojourn in the Palace of Charlottenborg, from the year 1838, until his death. His life there was comfortable, and his rooms had been elegantly furnished by some wealthy ladies. He received all who came to see him, with his innate cordiality, but it happened too often that a visit was accompanied by the request for a loan of money, or by requests of a different nature.

Amongst the numerous letters that daily crowded upon him, were great many petitions for loans or gifts of money, which his private secretary had to peruse. Invitations to dinner-parties, soireés, balls, christenings, and the like, constituted a special class, in which collisions had to be avoided, in order not to offend any one. He was also often requested to affix his name and recommendation to petitions to the King, or to the local authorities. It even went so far that a murderer by the name of Worm, sentenced to suffer capital punishment, wrote him a letter, in which he asked him to intercede with the King for his pardon. Our benign artist did not then think it right to interfere with the just sentence; nevertheless, on the day on which the murderer was executed, he felt very gloomy, flung himself on a chair in a corner of his room, wept bitterly and upbraided himself for hard-heartedness.

Others there were, who wished to see Italy, and offered to accompany him to Rome, but only in order to live at his expense; in short, the most wondrous requests

were made. Amongst the many visitors, some impostors often announced themselves under the fictitious name of Thorwaldsen, thereby to obtain an easier access to his pocket. Thus it had for some time been noticed that an old man, plainly dressed, visited him every Sunday. THORWALDSEN told his body servant, WILCKENS, that the old man was a watchman of a bridge, but by birth an Icelander, whose name was also THORWALDSEN. When WILCKENS remarked, that the old man most likely wanted a money-support like all the others, who smuggled themselves in by assuming his name, THORWALDSEN exclaimed : "No! he is well off, but it highly pleases him to think himself a kindred of mine, and if so little can please him so much, for goodness' sake, let him abide in this harmless belief."

As far as the management of his domestic affairs was concerned, his manner of living was plain and frugal. In the morning he drank two glasses of milk and ate two biscuits, and nothing more before dinner.

Invitations upon invitations were at length crowding upon him to such an extent, that it became necessary that WILCKENS kept a regular list. One day the King, CHRISTIAN the Eighth, and his Queen, CAROLINE AMALIA, came to THORWALDSEN's studio in Charlottenborg, to see the statue of CHRISTIAN the Fourth. His Majesty invited him to dine with him the next Thursday. THORWALDSEN asked WILCKENS, "Is there anything preventing me from accepting the King's invitation?" WILCKENS said only OERSTED. "Yes, Yes," said THORWALDSEN, "it is OERSTED's birthday next Thursday and I have promised to dine with him, consequently I cannot have the honor to dine with your Majesty!" When now the King said smiling, "I am sorry, it is too bad;" THORWALDSEN said, "No, your Majesty, I cannot, I feel bound by my promise."

Generally speaking, he was cheerful and in good spirits, and had much equanimity of mind. Sometimes, of course, he had, like all frail mortals, a spell of moodiness and faintheartedness. When in such a temper, he spoke of the many injuries and wrongs which he had suffered, of the bitter experiences he had had of people's dishonesty, fraudulence and the like, and these experiences had bred a suspiciousness within him, the effects of which even his best friends could not escape, when the wind chanced to blow from that corner. But no sooner did he feel that he had been too unreasonable, than he sought to remedy it by the most striking friendliness.

It is most likely not unknown, that THORWALDSEN was considered niggardly disposed, even stingy, or what we commonly call a pinchfist. However, this requires some limitation, lest the result be a one-sided view of the great man. When a few pence were to be given away or disbursed to mechanics, he was, like most rich men, rather hesitating and even closefisted; but larger sums he gave freely away for the benefit of orphans, widows and public institutions, and when he met young men of ability and enterprising spirit, but whose scanty means arrested their progress in life's

great arena, THORWALDSEN was often generous, even to a fault. It was more the fear of being imposed upon, which he often had been, that made him sometimes squeeze a penny, before parting with it, than it was constitutional avarice.

As to his apparel, he was very plain and economical, and took pride in needing as little as possible. When WILCKENS told him that his shoes were worn out and that the white lining was peeping through the upper-leather, he said, "You may smear it over with a little ink, then it cannot be seen." If he lost a button on the floor, he stooped to pick it up and handed it to WILCKENS, saying, "Give it to your wife, and tell her not to buy any other, for the button is good enough as it is." But of course, when he had to appear at the brilliant tables of Emperors and Kings, he dressed himself accordingly, and was never negligent of the duties and decorums of the occasion.

Though he had raised himself from indigence and poverty, to honor and wealth, he did never forget that he was but a frail being. Haughtiness and self-conceit were entirely foreign to him. Young, enterprising artists were very dear to him; he assisted them liberally and passed always a mild criticism upon their productions, in order to stimulate them to greater efforts. In his deportment he was perfectly unassuming, and he was averse to all putting on of airs, and if any one appeared before him with lofty looks or haughty bearing, he became angry and reserved, and took him down by cutting sarcasms.

Upon titles and stars he placed but little value. The number he had was legion, but he seldom used them. In 1838, there was a great festival at the punctilious Danish Court. THORWALDSEN was invited. When the morning trumpets proclaimed the festival, WILCKENS stepped in and said: "To-day, Mr. Professor THORWALDSEN, you must put on all the stars and ornaments with which the foreign potentates have adorned you." The artist muttered, "We will see." "Indeed, you must," WILCKENS repeated, who commenced to affix them to his court-dress. But no sooner had all of them been put on, than THORWALDSEN exclaimed: "No, my dear WILCKENS, I do not wish to appear before the King like an arrant fool; I tell you, I look more like a servant girl trimmed with red and blue ribbons, than like a man of mature years. Take them off again with the exception of three or four, which you may think best suited for the occasion."

THORWALDSEN was a man of independent mind. He had an opinion of his own, which he always defended, though with great gentleness. To the various attacks which Italian and German artists, jealous and envious of his fame, often made upon him in newspapers and journals, he was perfectly callous. He knew that the public voice is the most fickle of all things, changeful as the chameleon or the weather. "The insults, injuries, sarcasms and fury of the press," once he said, "are to me what the blows of the battle-axe and the thunder of artillery are to the military hero."

He knew that they were the result of his position, and that they had to be braved and borne.

Although our artist was, properly speaking, not a man of the world, yet in fashionable and punctilious circles he appeared always with dignity and elegance, and amongst elegant and cultivated ladies he behaved like the most refined courtier. But to see him as he really was, he had to be seen in his studio, or in his private, domestic life, either when he sat in his grey silk morning gown, with his black velvet cap on his head, explaining his artistic productions. When alone, he had usually a pencil in his hand, and used old letters and envelopes for sketches. Nevertheless, it always pleased him to hear a knock at the door. Then he laid pencil and paper aside, and listened attentively to some innocent gossip. No sooner had one visitor left, than another stepped in, and thus the whole forenoon often passed away, until WILCKENS opened the door to tell him where he had to dine that day.

It often worried THORWALDSEN, that he almost every day had to dine out, as he thereby was prevented from visiting the theatre, which was his ruling passion. He concluded, therefore, to decline all invitations and to dine at home, and as WILCKENS kept house in a wing of Charlottenborg, he asked WILCKENS' wife to cook his dinner, and proposed, in order not to trouble her with making any separate arrangement, to dine with them at their own table. "Certainly, Mr. Professor," said WILCKENS, "my wife will with the greatest pleasure prepare dinner for you, but as to your dining at our plain table, I scarcely know what to say; for what do you think that people will say, when they hear that you are sitting down every day at the table with publicans and sinners?" THORWALDSEN repeated smilingly: "Publicans and sinners! where have you got hold of that expression, WILCKENS?" He answered, "In the New Testament." "Now, Mr. WILCKENS," said THORWALDSEN, "I am glad to hear that you read that book, but what do you think I care for people's remarks! I am my own master, and at liberty to do whatever pleases me best." And finally he added: "You are, Mr. WILCKENS, in your sphere of life, just as good as I am in mine." However, WILCKENS succeeded in convincing the great artist, of the want of propriety in his dining at his servant's table, and the dinner was served up in THORWALDSEN's own apartment.

After having given this brief description of his private life, we resume the thread where we slipped it, with the purpose, however, occasionally to relate some other characteristics belonging to the last epoch of his earthly career.

1841 In Nysø, THORWALDSEN commenced the New Year with a bass-relief called :

Tab.
CLXXIII.

The Genius of the Year.

(1 FOOT 9 IN.)

With a wreath of vernal flowers on his arm, with a scythe and with ears of corn in his right hand, and with a bunch of grapes in his left, the winged Genius is skating through the sign of the capricorn on the zodiac surrounding him.

Some weeks after, the artist modeled another bass-relief, called

Tab.
CLXXIV.

Leda and the Swan.

(2 FEET 2 IN. x 3 FEET 2 IN.)

Leda, was the mother of Castor and Pollux, by Jupiter, who, in order to gratify his passion, is represented as assuming all manner of shapes and disguises.

Cupid having wounded Jupiter with his arrow flies away with his thunderbolt. In the form of a swan Jupiter approaches Leda, the object of his love, and she receives him with her caresses.

A few days after, a Christian bass-relief proceeded from THORWALDSEN's hand,

Tab.
CLXXV.

Jesus and the Samaritan Woman.

(2 FEET 5 IN. x 2 FEET 3 IN.)

For the representation of this Biblical scene, the artist has followed the Gospel of St. John, ch. iv.

Jesus is sitting at the well leaning on its rim. Before him the woman stands; her hand resting over the pitcher. She listens attentively and pensively to his speech, and marvels at hearing that he knows the most hidden circumstances of her life, and says unto him : "Sir, I perceive, that thou art a prophet."

This bass-relief was completed, February 10th, 1841.

On February 18th, two other bass-reliefs appeared in his studio. However, no new ideas put here his hand into activity, but rather some old ones, which he now gave a somewhat different form.

One represents

Tab.
CLXXVI.

Cupid Leaving the Couch of Psyche.

(1 FOOT 7 IN. x 2 FEET.)

Psyche is still slumbering on her couch, which plainly indicates that Cupid has

been resting at her side ; Cupid has got up, but very gently and quietly, in order not to rouse Psyche from sleep, and he is now about to leave her.

The other corresponding bass-relief represents

Psyche by the Couch of Cupid.

(1 FOOT 7 IN. x 2 FEET.)

Tab.
CLXXVII.

It is the catastrophe of the celebrated myth, which THORWALDSEN here has represented.. In order to see the monster to which she believes herself sacrificed, Psyche steals to the couch of her unknown lover, but at seeing Cupid instead of the monster she is about to lose the dagger.

His Excellency, Count BILLE-BRAHE, wished to adorn the church of Svaninge, one of the churches of his domain in the island of Fjunden, with a monument in memory of the old clergyman, HANS MADSEN, who, during the so-called "War of the Count," A. D. 1532, had by his patriotism won for himself an almost enviable celebrity. Old HANS MADSEN had been the pastor of the church of Svaninge, and his monument ought, therefore, the Count meant, to be erected there. THORWALDSEN promised him to adorn the monument with a bass-relief, which was to represent

Hans Madsen and John Rantzau.

(4 FEET 4½ IN. x 3 FEET 1½ IN.)

Tab.
CLXXVIII.

The cruel King of Denmark, Norway and Sweden, CHRISTIAN the Second, commonly called the "Tyrant," had on account of the slaughter of Stockholm, November 8th, 1520, A. D., in which he caused many Danish and Swedish noblemen and clergymen to be beheaded, lost his throne and was made a prisoner. The lower classes whom he had protected and favored, stood up in defence for him, and selected Count CHRISTOPHER of Oldenburg, their General, which has given the war the name of the War of the Count. The nobility and the clergy fearing the reinstatement of the cruel King, selected the brave JOHN RANTZAU, their commander-in-chief, who went over to the island of Fjunden and defeated the rebels at Oxenberg, (Oxenhill) A. D. 1535, where the old clergyman, HANS MADSEN, a beautiful model of the most exalted patriotism, arrived half naked and barefooted from the hostile camp, disclosing to RANTZAU the plans of the enemy, which considerably contributed to the happy issue of the battle.

THORWALDSEN has here represented the venerable HANS MADSEN standing barefooted before the Danish generalissimo, precisely as he was clothed when he escaped from the hostile camp. In his hand he has a long pole by which, according to the old saying, he shoved his boat across a river, which he had to pass over. He discloses to

JOHN RANTZAU all that he, during his captivity, had learned concerning the plans of the enemy.

This bass-relief was March 5th, 1841, completed in a model of clay, and afterwards cast in bronze and inserted in the monument which had been erected in the porch of the church of Svaninge.

Another beautiful work which THORWALDSEN modeled in Nysó, in March, 1841, must also be mentioned, which represents

Tab.
CLXXXI.

Jesus Teaching in the Temple.

(2 FEET 8 IN. x 2 FEET 4 IN.)

The Gospel of St. Luke, xx. 1. "And it came to pass, that on one of those days, as he taught the people in the temple, and preached the Gospel, the chief priests and the scribes came upon him with the elders."

Jesus stands teaching the Gospel on an elevated platform before two old scribes, one of whom sits with the opened scroll in his lap, leaning his head on the left hand. The other, standing behind, grasps meditatively his beard, while his right hand seems to indicate that he will ensnare Jesus by asking him : "Is it lawful for us to give tribute unto Cæsar, or no ?" In the background, on the wall, the two tables of stone with the decalogue are seen.

During the preceding summer, the artist had sketched a bass-relief, to which some Spanish dancers, who had performed admirably well in the theatre of Copenhagen, had given rise. The usual theatrical dancing had, in THORWALDSEN's opinion, nothing to do with the fine arts, but where something indicative of a specific national character was exhibited in the art of dancing, he became straightway interested in it. This he believed to be the case here, and he sculptured, therefore, two bass-reliefs, each of which represents

Tab.
CLXXXII.

1. A Satyr Dancing with a Bacchante.

(2 FEET 2½ IN. x 2 FEET.)

A Bacchante, wreathed with ivy, embraces with her right arm a dancing Satyr, and swings in the left hand her thyrsus, while the Satyr, with uplifted arms, strikes the cymbals together.

Tab.
CLXXXIII.

2. A Satyr Dancing with a Bacchante.

(2 FEET 4 IN. x 2 FEET 1 IN.)

In this bass-relief the dancing priestess of Bacchus and the Satyr hold each other

with the right arm around the waist, and swing the left arm, hand in hand, over the head.

By this time THORWALDSEN sketched, upon the request of CHRISTIAN the Eighth, a small bass-relief for the reverse of a medallion. The legend of the medallion, "*Ingenio et Arti*," had been laid before him, and the artist represented accordingly, the Genins of Light standing with his torch, and at his side a chest with scrolls, and a lyre.

When the summer of 1841 drew nigh, THORWALDSEN made up his mind once more to go to Rome, where he still had some unfinished works, and the family, STAMPE, concluded to accompany him. But before setting out, he remembered to have given Mr. KJERULFF, Prefect of Copenhagen, a promise which he had not redeemed. He sketched, therefore, a bass-relief representing Impartiality, under the image of a woman who weighs on a scale the crown of the King and the scythe of the poor peasant. This bass-relief, which was so admirably well adapted to KJERULFF's position, is inscribed, "Nysø, May 23d, 1841."

To avail himself of the few hours he still had at his disposal, he sketched a bass-relief, representing Cupid and Psyche taking leave of each other. This work, in which he had sought to express his departure from the charming Nysø, is inscribed, "May 24th, 1841."

Meanwhile the Royal steamer arrived from Copenhagen, and anchored in the bay of Præstø, a large bay of the Baltic. His old servant, who wished to accompany his dear master over the Baltic, was on board the steamer. When THORWALDSEN heard that WILCKENS was there, he hastened to him and kissed him.

On the next day, May 25th, 1841, the whole company went on board, and WILCKENS too. At Præstø, a little town close by Nysø, a triumphal arch had been erected, and some young ladies brought the artist a wreath of oaken leaves.

On the voyage across the Baltic, THORWALDSEN was very silent and pensive, and the next day when he went ashore at Warnemünde, in Mecklenburg, he embraced WILCKENS and had tearful eyes at parting with him. "I fear," said WILCKENS, "that I shall see you no more." THORWALDSEN answered: "I hope to God, you shall. I will soon return to Copenhagen, and hope that you and my daughter shall be at my bed, when I am drawing my last gasp."

From Warnemünde he went to Berlin, where he arrived May 29th. The next day he was invited to the Royal family in the country-palace, Schónhausen, and June 3d, the Berlin artists gave him a great banquet. His appearing in this brilliant circle made an indescribable impression. Before leaving Berlin he had to sit before the Prussian painters, BEGASSE and KRÜGER. BEGASSE painted his portrait, *alla prima*.

while KRÜGER made a crayon-painting of him in the Aquatinta manner—an engraving resembling a drawing in water colors.

On the 6th of June, he left Berlin for Dresden, where all classes of society gave him the same honorary reception of which he everywhere was the recipient. One evening he was invited by the King of Saxony to attend a play in the new theatre. No sooner had he appeared in the Royal box, than the greatest enthusiasm pervaded the whole crowd of people present, accompanied by the most stormy acclamations, and after the play was over, an accomplished actress pronounced an interesting epilogue in his honor. From Dresden he went to Leipsic, where the celebrated Mendelsohn-Bartholdy had arranged a musical entertainment for him.

On June 27th, he arrived in Frankfort, where amongst several friends from Rome he met a lady friend, a Madam GONTARD, who in the evening gathered the artists of the city around him. The next day he went to Mainz to see his monument over GUTTENBERG, which several years ago had been erected. He was received by music and torches, and by the Mayor and Aldermen of the city, accompanied to the monument, which in honor of THORWALDSEN had been crowned with garlands.

On July 3d, the artist left for Stuttgart, where he arrived July 6th. He went immediately out to see his monument over SCHILLER. A rumor had already announced his arrival, and in less than half an hour the large space where the monument was erected, was full of people, who received him with vocal music and torches. On July 8th, in the evening, while he was attending a soirée in Silberburg, close by Stuttgart, a diploma was sent him, which conferred upon him the Freedom of the city of Stuttgart, whereupon at midnight, when the party dissolved, torch-bearers accompanied him to the hotel.

On July 12th, THORWALDSEN left for Munich, where his arrival was a complete surprise, as a rumor had been afloat that he did not intend to visit Munich, but to go through Switzerland to Italy. The greater was, therefore, the universal joy. Friends and countrymen flocked around him, but unfortunately the art-loving King of Bavaria was then not in Munich, but at the watering place, Bruckenau.

Two days after his arrival, July 15th, THORWALDSEN was invited to a soirée consisting of men of letters and artists. Here he again saw his old friends, SCHELLING, THIERSCH, BOISSEREE, HEYDECK, and the sculptor, WAGNER, from Rome. Bacchus, the god of wine, soon untied the lips for unrestrained conversation, and merry, jocular songs. The orientalist, NEUMANN, proclaimed THORWALDSEN's fame in five languages, Chinese, Armenian, French, English and German.

On July 17th, he was made honorary member of the association of artists, who gave a great banquet, at which more than three hundred persons were present. The banquet opened with a toast for the King of Bavaria and for THORWALDSEN. Amidst

the greatest enthusiasm a deep stillness suddenly took place, when Mercury impersonated in the form of a prologizer, appeared and announced a dramatic entertainment. The subject of this sport was the final decision of the question, which city was best entitled to claim THORWALDSEN as its own son. As advocate for Mainz, GUTTENBERG appeared, for Stuttgart, SCHILLER, for Munich, MAXIMILIAN, and he met even on horseback. In favor of Denmark spoke CHRISTIAN the Fourth, and the United States, Rome and Luzern, met likewise with their claims. Jupiter was sitting on the judgment seat, and Juno at his side, but when she now would claim him for the mount, Olympus, THORWALDSEN stepped forth before the whole assembly and exclaimed with loud voice : "Denmark only is entitled to claim me as her own son ; there my cradle was rocked, and there my mother of blessed memory rests." But Jupiter flew into a passion and cried out : "Not so," and in the name of all the gods and goddesses he pronounced the following sentence : "THORWALDSEN belongs to the whole civilized world."

From the King of Bavaria an autograph letter was sent to THORWALDSEN, dated July 17th, in which he expressed himself very sorry for his absence, and sent him from the watering place, Brückenaу, the Golden Grandcross of the Order of St. Michael.

On July 23d, he left Munich for Schaffhausen, where the Rhine cascade greatly attracted his attention. Through the city of Zürich he passed *incognito*, but when he reached Luzern, where it interested him to see his Swiss-monument, the Dying Lion, he had again to yield assent to a public reception.

After the many tiresome festivities, the grand, elevating mountainous scenery of Switzerland, which he now for a whole month enjoyed, was to him like a cooling breeze after a sultry summer day. After having ascended St. Gotthardt and seen all that was most worthy of seeing in Switzerland, he went to his beloved Italy, and reached the city of Florence, September 2d. In the brilliant party which the day after his arrival the Granduke gave, THORWALDSEN found the most conspicuous artists of Florence, and amongst them many friends.

But he could not stay long here. He hastened to Rome, his place of destination. On September 12th, he reached the well-known tavern, La Storta, about four English miles from Rome, where several Danes then sojourning there gave him an honorary reception. At Ponte Molle he was received by the German artists, in whose name Dr. SCHULTZ expressed their exceeding joy of seeing him again.

Upon his arrival in the "Eternal City," THORWALDSEN received a letter from the President of the Academy of St. Lucca, CAV FOLCHI, which informed him that by a deputation which would bring him the congratulation of the Academy on his safe arrival in Rome, he would the next day solemnly and by torchlight be introduced into the drawing-room of the assembly.

A few days after, the Association : "Arti et Amicitiae," in Amsterdam, Holland, made our artist an honorary member, and from Lisbon, Portugal, he received a letter, informing him that he had been made a member of Academia dos bellos artes of this city.

In the society of his daughter, her husband and their two children, THORWALDSEN led now for a couple of months, without doing anything, a quiet, domestic life in Rome, such as is seen in England, Scotland and the Northern countries, where strong local peculiarities, kind, homebred feelings and honest fireside delights, are still so carefully preserved. Among the Danes then in Rome the poet, H. P. HOLST, recited to them several poetical works, of which a translation of Ovid's metamorphoses especially interested our artist. In December he went again to work, and commenced to sculpture the two Apostles, Andrew and Thaddeus, who were still wanting his last touch.

However, THORWALDSEN did not feel himself very well in Italy this time. He complained now and then of colds, and said often that he felt that he should not be long of this world. "The day is far spent," he sometimes said, "and it is towards evening."

But now Christmas came on. This festival season had always exercised an exhilarating influence upon THORWALDSEN'S mind. He kept it in the old Northern style, and on Christmas eve he had, with his daughter as hostess, his dearest and most intimate friends around him. All hearts were then unloaked and blended in one warm, generous flow of joy and kindness, and his comfortable apartments in Rome groaned that evening under the weight of his abundant hospitality. All were then huddled round his hearth, beguiling the long evening with legendary tales and innocent jocular conversation.

Upon the Christmas tree this evening, 1841, there were presents from THORWALDSEN and presents to him, amongst which was one from the poet, H. P. HOLST, that pleased him in the extreme. It was a formative stick with the following significant device :

"To push ourselves on earth, great many means are used,
Them all but Heaven knows ;
But by the little stick, to which I here give the a like,
Thou hast now pushed thyself so high,
That none can reach thee."

THORWALDSEN was in his element. About ten o'clock the table was set, the aged, venerable host asked his guests to be seated, and the carver commenced his task. THORWALDSEN now rose and wished them all welcome to the table. In a little while he rose again, held in his right hand his glass filled to the brim with champagne, and

said with emotion : "It is, indeed an evening for kindling not merely the hospitality, but the genial flame of kindness in the heart. The scene of early associations again rises green to my memory, and the idea of home, fraught with the fragrance of home-dwelling joys, reanimates my drooping spirits." It was now about twelve o'clock, and the tolling from the belfry of mighty St. Peter was heard, ringing in the Christmas season. After a little pause THORWALDSEN again rose and said : "Ladies and gentlemen ! Upon the solemn sound of the bells of St. Peter, I send up a prayer to the great Ruler of the universe, a prayer for my remote, beloved Denmark." It was now about time to leave the table, when the aged artist the fourth time rose and said : "By the aid of the formative stick with which HOLST has presented me, I promise to execute a Christmas bass-relief in memory of all of you who have been my guests this evening." Then the party dissolved, and each went to his respective home.

This Christmas bass-relief was also his New-Year's bass-relief for the next year, representing the Shepherds Adoring Jesus in the Manger, and this composition led him 1842 to represent the life of Jesus in a series of bass-reliefs. In the bass-relief representing the Adoration of the Shepherds, Mary kneels before the babe, over whose head three small angels are hovering. Joseph stands at the manger ; on the right side the adoring Shepherds, who bring him a morning song and music on bagpipe and flute.

The other bass-reliefs followed in quick succession. The next was, the Annunciation to Mary, then the Flight to Egypt, and then the Infanticide in Bethlehem.

In the fourth sketch THORWALDSEN represented Jesus twelve years old teaching in the Temple, then the Baptism of Christ, but during the sketching of the sixth bass-relief in this series, the Entry of Jesus into Jerusalem, he seems to have been interrupted and obliged to cast the sketch unfinished.

These small sketched bass-reliefs, of the height of two feet, are continued in several drawings, made by pen and pencil, which after his death were found amongst his papers and are kept in his Museum. These fragments plainly indicate what kind of Biblical representations he had intended to admit into this series, for instance, the Espousal of Mary to Joseph, the Wise Men Worshipping Jesus, the Temptation in the Wilderness, etc.

These sketches seem to have been made during this his last stay in Rome, By this time he seems also to have been busy with the completion of some bass-reliefs for the King of Wirtemberg.

The statue of Vulcan, which in 1838, he had left unfinished in Rome, he now resumed ; however, the works which he had promised to execute for the Metropolitan Church of Copenhagen, concerned him more than anything else.

From a letter from THORWALDSEN to King CHRISTIAN the Eighth, we also learn that it was his plan by this time to model the four Prophets, Isaiah, Jeremiah, Ezekiel,

and Daniel, for the Metropolitan Church, but only some sketches made by pen and pencil, were found after his death.

But he succeeded much better with the execution of the two Apostles, Andrew and Thaddeus, which he remodeled, as he was not fully satisfied with the two copies which *ad interim* had been erected in plaster in the Church.

Tab.
CLXXXII.

The Apostle St. Andrew.

(7 FEET 7 IN.)

When the new sketch had been completed, he found accidentally the first one which he several years ago had thrown away, but saw to his greatest surprise that they were exactly alike.

Andrew was born at Bethsaida, Galilee. He was the brother of St. Peter. He was first a disciple of John the Baptist, and the first called of Jesus Christ, to whom he brought his brother Simon, afterwards called Peter, and hence he is called by some of the fathers, "the Rock before the Rock." Origen, surnamed Adamantius, says that he preached in Scythia. St. Jerome, 420, A. D., says that he preached also in Achaia, Greece. He is honored as the principal patron of Scotland. Tradition reports that he was crucified at Patras, Achaia, on a cross of this form X (*crux decussata*), hence called St. Andrew's cross. Tradition reports also, that he was fastened to the cross, not by nails, but by cords, to make his sufferings more lingering, and that he hung two days before he expired.

THORWALDSEN has represented the Apostle seizing with his right hand the upper part of the outstretched cross, and holding a scroll in the left. He is dressed in a gown, and his mantle hangs down over the left shoulder.

In April, 1842, the model to this statue was completed, and he commenced without delay to model

Tab.
CLXXXIII.

The Apostle Thaddeus.

(7 FEET 7 IN.)

Lebbeus was surnamed Thaddeus, see the Gospel of St. Matthew, x. 3. In the Gospel of St. Luke, vi. 16., the name Thaddeus is not given, but Judas, the brother of James, who most likely is the same identical person, and he is, therefore, meant to pass under three names, : Lebbeus, Thaddeus and Judas or Jude. Nothing of any certainty is known of the history of this Apostle. There may be some truth in the tradition which connects him with the founding of the church at Edessa, Syria. The tradition adds, that he went thence to Assyria and was martyred by an axe, while

another tradition makes Persia the field of his labors, and the scene of his martyrdom.

The artist represents the Apostle standing with his hands in a praying attitude before his breast, while the battle-axe, the emblem of his martyrdom, leans against his left arm up towards the shoulder.

These two statues came first after the death of THORWALDSEN, studded or bossed in marble, to Copenhagen, where they were finished under the inspection of Prof. BISSEN, and then erected in the row of the other ten Apostles, in the Metropolitan Church.

During THORWALDSEN's absence, in 1839, the King of Wirtemberg had been in Rome, and given several orders for reproductions in marble of some minor bass-reliefs, as also of the group of the Graces.

The execution of the Graces in marble occupied now all his time and attention, Upon a closer examination of the model, which since 1819, had been resting itself in his studio, he found it necessary to make some alterations. However, this retouch carried him soon so far that he resolved to remodel the whole group. This he commenced to do in May, 1842, and he labored now incessantly from the break of day till five o'clock in the afternoon, until the whole group was completed. When one morning the poet, H. P. HOLST, stepped in and asked: "How are you?" THORWALDSEN answered: "I cannot sleep; the Graces disturb my nightly rest." For this

Group of the Graces,

(5 FEET 5 $\frac{1}{2}$ IN.)

Tab.
CLXXXIV.

THORWALDSEN selected a new design, according to which the attitude and the expression of the figures underwent an essential alteration. In his earlier composition the handsome sisters are seen with encircled arms, so that the middle one holds the two others in her arms, bending her head towards her sister on the left side, who caresses her with her forefinger under the chin. But in the composition here before us the main point is one of Cupid's arrows, which the third of the Graces holds to the other that she may examine its point with her finger. At their feet Cupid sits with the lyre as in the former composition, but here his bow and quiver are added.

No sooner was the model completed and cast, than the execution in marble commenced. When half done, it was shipped to Copenhagen, where THORWALDSEN hoped at leisure and ease to finish this work, which so much gratified his mind.

The more it grieved him, therefore, that the large box in which the Graces were packed, on being disembarked at Copenhagen, slipped off the tackle and precipitated from a considerable height into the long boat. Upon the intelligence of this sad

catastrophe, THORWALDSEN turned dead-pale, shed tears and would see nobody. However, the injury was found to be in no proportion to his apprehension, and when the artist, with his usual artistic skill, had put the fragments together, the whole group appeared before him, as if no injury had taken place.

Amongst THORWALDSEN'S autographic annotations of his works from this period, we find two small bass-reliefs and a larger one modeled in Rome for a Campo Santo, (cemetery). The first represents

Tab.
CLXXXV.

1. An Angel with the Trumpet.

(2 FEET 7 IN. x 1 FOOT 6 IN.)

Second Epistle to the Thessaloniáns, i. 7-8. "The Lord Jesus shall be revealed from heaven with his mighty angels in flaming fire, taking vengeance on them that know not God, and that obey not the Gospel."

It is the Angel of the Day of Judgment who is here represented, and who shall awaken the dead from their graves. Christ is here represented according to the Gospel of St. John, v. 28. "The hour is coming, in which all that are in the graves, shall hear the voice of the Son of Man." With heavenward eye and with the left hand on his breast, the Angel lifts the trumpet in his right hand.

The second represents

Tab.
CLXXXVI.

2. An Angel with the Sword.

(2 FEET 7 IN. x 1 FOOT 6 IN.)

Second Epistle to the Corinthians, v. 10. "We must all appear before the judgment seat of Christ, that every one may receive the things done in his body, whether it be good or bad."

The Angel of the Day of Judgment (Christ) holds, with the sword of punishment on his right shoulder, in his left hand the scroll, on which the deeds of men are recorded.

The third represents

Tab.
CLXXXVII.

3. Another Angel with the Trumpet.

(3 FEET 2 IN. x 2 FEET 1½ IN.)

This Angel holds the trumpet in his right hand. A star or halo is placed above his head, to indicate the solemnity and glory in which he will appear in the last day. The shape of this bass-relief is oval.

The ensuing summer-months were employed with the completion of some unfinished works, and with the packing up of those that were completed. The family, STAMPE, now went back to Denmark. THORWALDSEN could not go along, but before the separation, he modeled the bust of Baroness STAMPE, which he afterwards sculptured in marble.

The frigate, *Thetis*, in command of Captain Von ZAHRTMANN, was now expected at Leghorn, to convey to Denmark the remaining part of THORWALDSEN's works, and, if possible, the artist himself. On September 30th, 1842, the frigate arrived at Leghorn, whither eighty large boxes had previously been shipped from Rome.

The artist was expected to be in Leghorn, but when the decisive moment came, he was wavering, and requested his agent, Mr. BRAVO, to escort his works to Denmark.

When Mr. BRAVO had left Rome, THORWALDSEN felt, however, very uneasy and unsettled in mind, especially because he now comprehended the necessity of going along himself. Besides, his declining health made him dejected and crestfallen.

In this condition he was unexpectedly visited by a country lady, Miss FREDERICA WALLICH, sister to his old friend, the painter of scenic representations. From a visit to her relatives in Algiers she had just arrived in Rome, but could not, of course, proceed any farther, before she had paid her respects to THORWALDSEN.

She found him very much dispirited. He had for some time been suffering from rheumatism; besides, he found himself now very uncomfortable in his studio, which looked so desolate, after all his works of art had been shipped away. But notwithstanding all this, he could not make up his mind to go along with the frigate; besides, his physician had dissuaded him from setting out on so long a voyage.

It was Miss WALLICH's intention to travel by land to Denmark. On the day previous to her departure from Rome, she again called on THORWALDSEN, and found him, to her greatest surprise, in high feather, like birds when their plumage is full after molting. He had just received a letter from the Danish Consul in Leghorn, which informed him that the frigate would wait for him till October 3d.

Upon this intelligence he concluded to leave Rome, packed up his trunk, in which he took all his valuables, and asked Miss WALLICH to go in company with him to Leghorn. To this she willingly consented, and the next day they left Rome for Civita Vecchia, whence a Neapolitan steamer took them to Leghorn.

On October 3d, at noon, the steamer was near to the harbor of Leghorn. THORWALDSEN looked in vain for the Danish flag. The frigate had left a few hours before his arrival. However, THORWALDSEN was in the wrong. He had not written one word in reply to the Consul's letter, and there was, therefore, no reason for the frigate to wait any longer.

Nevertheless, THORWALDSEN was vexed, and uttered that even punctuality could

go to the extreme of meanness, and he resolved now to travel with the greatest speed possible, in order to reach Copenhagen before the frigate. "It would, indeed, amuse me," he said to Miss WALLICH, "if I could present myself to the King before the arrival of his vessel that has deceived me." Miss WALLICH traveled with him, as fast as he wished, and complied cheerfully and willingly with all the whims of the old man, who expected to reach Copenhagen in seventeen days.

When they had reached Marseilles, they had to wait there two days for a diligence that should take them over Lyons to Strasbourg, and the Danish Consul, there was even so rude and impolite, that he made unnecessary difficulties in signing their passports. THORWALDSEN felt greatly offended, and left the Consul saying: "With such a brutal fellow as you are, I have indeed never before met; I shall certainly mention your deportment to the King."

On October 6th, the diligence was to start. Three days and two nights elapsed before they reached Strasbourg. Miss WALLICH, fearing that he could not endure this, for his age, too great exertion, sought in vain to persuade him to stay over a night in Lyons. However, she soon appeased her mind at seeing that THORWALDSEN at times took a nap, and woke up strengthened and cheerful.

From Strasbourg the journey was continued by steamer on the Rhine. Several Englishmen were on board, who did not know that THORWALDSEN was one of the passengers. With one of them who had just come from Rome, Miss WALLICH engaged herself in a lively conversation. She asked him: "Did you see THORWALDSEN there?" He answered: "Unfortunately not!" "Well," she repeated, "You can see him here at my side!" The Englishman jumped from his seat and cried out: "You don't say so!" and expressed immediately to THORWALDSEN his great joy in meeting him. From this very moment he did not leave the artist, and also the other Englishmen flocked around him, to show him their respect and consideration.

When the steamer landed at Mannheim, it was far in the day and dark, and THORWALDSEN was afraid that some misfortune might happen to his valuable trunk during the disembarkation. But the young Englishman assisted him faithfully. Meanwhile the other Englishmen had gone to the hotel to arrange comfortable rooms for him; but before he could retire to rest, which he much needed, he had to give each of them his autograph. Here he remained but a few hours, for at three o'clock he went with Miss WALLICH on board a steamer to Mainz. While THORWALDSEN slept, she kept guard on the deck, that his trunk which contained his invaluable collection of rings and antique stones, might not be exchanged at the intermediate stations. The attentive and prudent Miss WALLICH had procured a separate cabin for THORWALDSEN; but to put a stop to the endless visits, by which he was prevented from sleeping, the Captain had to lock the door. In Mainz the artist

had to be smuggled through the city, that his journey might not be delayed. But in Frankfort, where he arrived October 12th, he was not successful in keeping his *incognito*. When he alighted at the hotel, he was immediately recognized, and all was at once in a stir. No sooner had he retired than he was visited by ladies and gentlemen, who kindly requested him to remain in Frankfort for a couple of days. But he declined. Only in the house of his friend, the sculptor, Prof. LAUNITZ, he promised to spend the evening, but no longer than till nine o'clock, when he and Miss WALLICH had to leave by the diligence for Cassel, where they arrived October 13th.

The journey was continued over Goettingen to Hanover, where they arrived October 15th. THORWALDSEN was much exhausted and went to rest. After a sleep of some hours he found himself indisposed and had no appetite. The company at *table d'hote* which had anticipated great pleasure from seeing him in their midst, believed that it would be beneficial both to his body and mind, to come to the table, if possible, and entreated him with urgency to do so. The artist consented. Meanwhile Miss WALLICH had consulted a physician and got some medicine for him. When she came back, *table d'hote* was over, and a festive entertainment was improvised. A Hungarian lady performed some pieces of vocal music, the other ladies poured over him a rain of flowers, and the gentlemen gave utterance in impromptu epigrams to their exceeding joy in being honored with his presence. Several parents had even fetched their children from school, that they might see THORWALDSEN. All this made him almost forget his indisposition, and kind Miss WALLICH could scarcely persuade him to use the medicine she had procured for him.

From Hanover they went over Harburg to Hamburg, and October 17th, they reached Altona. When he alighted from the carriage, the old porter in the hotel cried out: "My God, what do I see! Our dear and good Mr. Prof. THORWALDSEN."

It was his plan without delay to pursue his journey to Copenhagen. However, on account of the inclemency of the season, the steamer sailed but once a week, and he had, therefore, to remain some days in Altona.

The first day he spent in paying visits to his old friends, and in the evening a band of singers serenaded him outside of the hotel. Next evening the proprietor of the hotel had illuminated the whole building, and an oration was delivered by the Mayor of the city.

After a sojourn of a couple of days, THORWALDSEN and Miss WALLICH left Altona and went to Kiel, to go by the steamer to Copenhagen.

Meanwhile the intelligence of THORWALDSEN's arrival in Altona had reached the Danish capital, and greatly surprised all who had heard, that he was not on board the frigate *Thetis*, and who, therefore, had almost abandoned all hope of seeing him again in Denmark. The steamer was now looked for with painful uneasiness, the more as a

heavy gale and snow storm had been raging all the day. Finally, next day towards evening, the steamer that had the pride of all Europe on board, could be seen from the steeples, and on October 23d, THORWALDSEN landed safely in Copenhagen, where he was received by his daughter, her husband and their children, who two months previous to himself had gone to Copenhagen. In their domestic circle he passed the first evening. His faithful lady companion, Miss WALLICH, bade him a kind farewell, glad, as she expressed herself, of having been granted the privilege of administering comfort to the great THORWALDSEN.

The next day THORWALDSEN visited his Museum. The building committee took him inside of the building, the walls of which were adorned with wreaths, whereupon a song composed by H. P. HOLST, was sung by the Vocal Union of the students of the University. THORWALDSEN went around to view and inspect everything. He declared himself fully satisfied with all that had been done, and testified to his satisfaction by an act of munificence. For besides that he had already bequeathed to the Museum, he assigned now a considerable sum of money, the compound interest of which was to be applied to the execution in marble of his still unfinished works.

During his absence the casting in bronze of the statue of CHRISTIAN the Fourth had been done, and Professor HETSCH, the architect, had devised a plan for the erection of this monument in the chapel of the Cathedral of Roeskilde, the receptacle of the decayed bodies of the rulers of Denmark. It had always been the idea of the architect, that in the adorning of the pedestal the motto of CHRISTIAN the Fourth : "*Regna firmat pietas,*" (Piety strengthens kingdoms) ought to be expressed. THORWALDSEN approved of this idea, and in Nysø, whereto he had again repaired, he modeled, therefore, a bass-relief which should adorn the front of the sarcophagus, and which expresses the motto :

Tab.
CLXXXVIII

Regna firmat Pietas.

(1 FOOT 9 $\frac{1}{2}$ IN. x 2 FEET 6 IN.)

This bass-relief represents the Genii of Administration of Justice, of Strength and of Piety. The first Genius holds an oar in his arm, and has a mural crown on his head ; the second is clothed with a lion-skin and armed with a club, and the third has Psyche's wings, a halo or luminous circle around his head, and the Christian cross in his arm.

This work of art which afterwards was cast in bronze, is inscribed : "Nysø, November 25th, 1842."

In the summer of 1840, an Association in Jutland requested THORWALDSEN to execute some sculptural works for a monument over the deceased King, FREDERIC

the Sixth, to be erected at the city of Skanderborg. The artist willingly promised his assistance. But his then approaching journey to Italy delayed the execution.

After his return from Italy, the Association engaged itself again in negotiations with him and Prof. HETSCH, and it was agreed upon, that the monument should consist of a colossal bust of the King, to be placed on a granite block, the four sides of which were to be adorned with bass-reliefs that should represent the most conspicuous acts of the deceased monarch for the weal and benefit of the country.

For the pedestal, THORWALDSEN modeled four bass-reliefs, the first of which represents

1. The Emancipation from Feudal Bondage.

(1 FOOT 11 IN. x 1 FOOT 4 IN.)

Tab.
CLXXXIX.

The law which emancipated the peasantry from feudal bondage in Denmark, was enacted in the year 1788.

A Genius breaks asunder a yoke ; at his foot the unshackled fetters are seen.

This bass-relief is inscribed : "Copenhagen, December 12th, 1842." However, this was not the first execution of this subject, but a somewhat changed repetition of a former one, the model of which is preserved in the Museum.

The second bass-relief represents

2. The Confirmation of the Provincial Council.

(1 FOOT 11 IN. x 1 FOOT 4 IN.)

Tab.
CXCI.

Since the year 1660, when Denmark became an absolute monarchy, the people had been deprived of all influence upon the legislation and the rule of the country. But FREDERIC the Sixth resolved, in the year 1831, to meet the demand of the age, and established a Provincial Council, or Deliberative Assembly, where all measures respecting the government were to be discussed, and then presented to the King's consideration and decision.

THORWALDSEN has here represented a Genius, that with both hands holds an unrolled scroll, on which the Royal proclamation is written.

This bass-relief is inscribed : "Copenhagen, December 10th, 1842."

The third bass-relief represents

3. Administration of Justice.

(1 FOOT 11 IN. x 1 FOOT 4 IN.)

Tab.
CXCI.

under the image of a Genius, that on his balance weighs the scythe of the peasant

against the crown of the King. At his foot is the owl, the emblem of wisdom. This work of art is, in respect to the idea pervading it, a repetition of that, which THORWALDSEN, in 1841, modeled for the Prefect Mr. KJERULFF.

The fourth bass-relief

Tab.
CXCII.

4. The Protection of Literature and Art,

(1 FOOT 11 IN. x 1 FOOT 4 IN.)

represents a Genius that with the lyre in his left arm (the peculiar instrument of Apollo, the tutelary god of poetry) seizes with his right hand one of the garlands with which the Muses adorn men of letters. On the ground stands a chest with manuscripts.

This bass-relief is inscribed : "Copenhagen, March 6th, 1843."

The last days of the year 1842, THORWALDSEN spent in Nysø, his favorite place. The preceding Christmas he had celebrated in Rome, among mostly the same friends who now surrounded him. He now prepared himself silently and quietly for the coming Christmas, and when on Christmas eve the candles on the Christmas-tree had been lighted in Nysø, he presented his gift, the beautiful bass-relief :

Tab.
CXCIII.

Christmas Joys in Heaven.

(3 FEET 3 IN.)

When THORWALDSEN presented this master-piece to Baroness DE STAMPE, he said : "For the representation of this Biblical scene I have had before me the beautiful chapter ii. 13, 14, of the Gospel of St. Luke : 'And suddenly there was with the Angel a multitude of the heavenly host praising God, and saying, Glory to God in the highest, and on earth peace, good will toward men.'"

To describe plastically this scene, the artist has represented three large, hovering Angels, praising in song the birth of the Prince of Peace. Two of them hold the unrolled leaf of a hymn book, from which they sing ; the third accompanies their song by the tunes of a harp, whose quivering strings he twangs. Round about at their feet the heavenly glory is seen in a multitude of minor Angels, that each on his instrument accompanies the jubilant voice, while the star-spangled crown of Christmas irradiates the whole group.

This bass-relief the King, CHRISTIAN VIII., requested THORWALDSEN to sculpture in marble. He commenced, but did not live to see it completed.

While THORWALDSEN spent Christmas in Nysø, many of his works were exposed to great danger on the ocean. The frigate Thetis, had safely reached Copenhagen, but another vessel called the "Good Hope," freighted in Leghorn with a great number

of boxes, containing many valuable works, was shipwrecked December 27th, 1842. Yet the boxes were saved, and no considerable injury was done to his marble works.

We must still add here, that July 16th, this year, THORWALDSEN was honored by the King of Prussia with the star pour le mérite dans les sciences et les arts, and that the Icelandic Literary Society in Reikiavik, September 7th, made him an honorary member.

When CHRISTIAN VIII. one day visited THORWALDSEN in his studio, he saw little 1843 ALBERTO PAULSEN with his grandfather. The King proposed to the artist to sculpture a portrait-statue of the handsome boy. THORWALDSEN consented, and the King gave him forthwith an order for a copy in marble.

On New-Year's-Day, THORWALDSEN sketched this statue, and represented little ALBERTO as a hunting-boy, who with his foot leaning on a trunk caresses his hound, that leaps towards him. Unfortunately, this work was never completed in marble ; only the sketch was cast, which is kept in the Museum.

About this time a work of quite a different nature occupied THORWALDSEN's mind, we mean the final arrangement of his testamentary disposition. The death of the sculptor, Prof. FREUND, and some changes in THORWALDSEN's daughter's family, had made it incumbent upon him to make some additional provisos. These are dated, January 25th, 1843.

In the month of February, the building committee for the Palace of Christiansborg, reminded THORWALDSEN of directing his attention to the adorning of the facade of the Palace, and to the fronton of the Court Chapel, both of which he had promised to execute.

Indeed, THORWALDSEN was very remiss in redeeming his promises. The sketch for the fronton of the palace had now lain unfinished for more than thirty years ; the sketch for the fronton of the Court Chapel representing the Resurrection of Christ, had finally arrived by the frigate Thetis, and for the four statues that were to be erected in the niches of the main-facade of the Palace, he had not till lately commenced to model some sketches.

Upon his proposal it was now ordained, that the fronton of the Palace should be executed in *terra cotta*. This enormous work he gave in charge to his student, the sculptor, G. BORUP, who completed it in the year 1847.

The four colossal statues he would execute himself in his studio in Charlottenborg, but when he took the old sketches before him, he was not satisfied with them, and he had then first to come to an agreement with himself, how he should best alter these compositions.

In April this year, a considerable number of the students of the University of Copenhagen requested THORWALDSEN to sculpture a statue of MARTIN LUTHER for the

open space between the University building and the Metropolitan Church. Whether or not the artist consented, we do not know. He had already made the sketches for the statues both of LUTHER and MELANCHTON, but these were to be erected in the Metropolitan Church.

When the milder season came on, he went again to Nysó, where in the course of two months he modeled a series of minor works, the first of which he completed in model, July 1st. He named this work : "Cupids Swan-Song," and it was also the last time that he executed a work whose subject was Cupid. He had so often in his lively and sprightly hours jokingly mentioned, that it was high time for him to shake Cupid out of his sleeves, and this shaking off he represented in his bass-relief,

Tab.
CXCIV.

Cupid flies Away (3 FEET.)

Cupid is here represented flying with a lyre, the strings of which he twangs. To indicate that he is singing his Swan-Song, (his last song) the artist has below the god of love delineated a swan.

Immediately after this medallion bass-relief, THORWALDSEN modeled another medallion, representing

Tab.
CXCV.

Thalia and Melpomene. (2 FEET 5 IN.)

Thalia was the muse that presided over comedy, and Melpomene, her sister, the muse that presided over tragedy.

Thalia is here represented with the comic mask hanging on a shepherd's staff, and with a wreath of ivy. She hovers towards her tragic sister, Melpomene, "to ask her," as THORWALDSEN himself expressed it, "why she is always so serious and austere."

This bass-relief led, as it seems, our artist into a whole series of others, which was gradually enlarged, but unfortunately soon interrupted by his death. Thus we find in his autograph annotations, that before the expiration of the month of July, he had already completed three other models to corresponding medallions, namely

Tab.
CXCVI.

I. The Genius of the Art of Painting, (3 FEET 1 IN.)

that sits with a vessel full of paints in the left hand, and with a brush in the right,

about to paint a picture, representing the Annunciation ; round about the implements pertaining to the art of painting are seen.

2. The Genius of Sculpture,

(3 FEET 1 IN.)

Tab.
CXCVII.

sits resting on a little column with the right foot on a Doric capital, with hammer and chisel before a bass-relief, representing the birth of Minerva, who sprang from Jupiter's brain, full grown, and armed with her *Aegis*.

This bass-relief did not fully satisfy THORWALDSEN, and by repeated attempts to represent the beautiful genius of his own lofty art, he seems to have had a mental battle with the idea he was going to represent. We shall have occasion hereafter to make mention of a new execution of this subject.

The third bass-relief represents

3. The Genii of Poetry and Music,

(2 FEET 6 IN.)

Tab.
CXCVIII.

hovering at the side of each other. The Genius of Music touches the strings of his lyre ; the Genius of Poetry leans on the shoulder of the other, holding in the resting right hand a pencil, and in the outstretched left an unrolled leaf.

In the month of August, THORWALDSEN left Nysó for Charlottenborg, where larger works were awaiting the finishing strokes of his hand, we mean the four colossal statues for the Palace of Christiansborg, which, one by one, should proceed from the clay, then to be immortalized in bronze.

The first, which he executed and which required extraordinary exertions both of mind and body, was his celebrated statue of

Hercules.

(12 FEET 4 IN.)

Tab.
CXIIX.

Hercules, the son of Jupiter by Alcmena, was, as we know, famous for his strength and his celebrated labors. Through the malignity of Juno, and the fatality of his birth, he was subjected to the power of Eurystheus, King of Argos, for twelve years. Having determined to bear with fortitude the hardships which his destiny imposed upon him, he performed at the command of Eurystheus, the well-known twelve labors. After his death, he was received amongst the gods, and Juno becoming reconciled to him, gave him her daughter Hebe in marriage.

THORWALDSEN represents here this celebrated hero of grey antiquity in a challenging attitude ; in his right hand he holds the downward hanging club ; with the left he grasps the lion-skin, which hangs over his shoulder.

In a few days the gigantic form was seen moving out of the raw masses of clay, but the friends of the artist entertained no small fear at seeing the old man committing himself to the weak and false boards which he had hurriedly piled up, in order to be able to labor on the upper parts of the statue. Upon the warning of one of his friends, he answered : "If I fall down, I shall die on the field of battle."

About this time he assigned to one of his students to make preparations for the next statue, *Æsculapius*, which he would immediately commence, as soon as the model to Hercules was completed. This work, on which he had labored almost without taking any rest, had enfeebled him so much, that towards the close of November he left the casting of it to the plasterer, and went to Nysø to repose himself.

But before accompanying him to this rural paradise, we must mention another work which he undertook.

The several attempts to bake clay (*terra cotta*), which DAHLHOFF, the caster in bronze, at this time made, had created THORWALDSEN's interest. When DAHLHOFF, therefore, one day brought him an impression of it, taken from the beautiful bass-relief, representing the Periods of Love, with the request that THORWALDSEN would give it a retouch, he undertook with great pleasure this work, which for some weeks occupied his time, until his journey to Nysø interrupted it.

His sojourn in Nysø was this time only of short duration. Meanwhile, he resumed here the thread which he had left, and increased his medallion bass-reliefs with three new representations, the first of which was

Tab.
CC.

The Genius of Architecture.

(3 FEET 1 IN.)

The Genius stands with the compasses in the right hand, and with the plumbline in the left, leaning on a column, up to which a tablet with a draught and a square are placed. Behind the Genius Minerva's owl sits on an Ionic capital.

To redeem a promise which he had given the Academy of Copenhagen, THORWALDSEN now modeled a medallion, to serve for an obverse to the so-called Large Golden Medal, and represented in a hovering group,

Tab.
OCL

The Three Formative Arts.

(2 FEET 6 IN.)

The Genius of Architecture is hovering in the middle, embracing with his

arms, on the right side, the Genius of the Art of Painting, and on the left that of Sculpture.

But the piece : "Cupid Flies Away," (Tab. 194), had not yet any corresponding pendant. Such a one appeared, when the artist had modeled the bass-relief

Hymen,
(2 FEET 8 IN.)

Tab.
CCII.

hovering with a burning flambeau in each hand, accompanied by two loving pigeons.

Already, in September, THORWALDSEN returned to Copenhagen, and commenced now, though not with much energy, to work on the model to *ÆSCULAPIUS*.

The reason why he did not go on with his usual activity, was soon found out. His left leg, that had a virulent and malignant ulcer, pained him much, and at length he had to keep himself quiet on the sofa. The Queen sent him her physician in ordinary, whose efforts to open the fontanelles that had closed, proved abortive. THORWALDSEN, impatient of the sofa-life, promised the physician to keep quiet until Christmas, but no longer. On New-Year's-Day he would commence to work on *ÆSCULAPIUS*, "for," he said, "if I do not work on that day, everything will be untoward and against me all the year. Excuse me, I am a little superstitious on this point."

The physician humored, although reluctantly, the old man's whims, and when 1844 New-Year's morning came, WILCKENS had prepared everything, so that THORWALDSEN, with his leg resting on a footstool, could sit before the easel at the drawing-slate. But when the Queen's physician came in the forenoon, again to probe the malignant ulcer, he declared that if THORWALDSEN would not keep quiet on the sofa for some days still, he could not be responsible for the consequences. This doom cut the old artist to the heart ; he was all the day gloomy and dejected, and said that the ulcer would result in his death.

In the middle of January he was again so well, that the physician could permit him to walk a little in the room and to recommence his work, and in a few days a sketch for a new bass-relief appeared on the easel.

In this beautiful work of art,

The Genius of Peace,
(2 FEET 5 IN. x 6 FEET 1 IN.)

Tab.
CCIII.

THORWALDSEN has represented a lion and an eagle standing at the side of each other and peaceably eating out of one trough, which a winged Genius, kneeling, holds out to both of them. Behind the Genius the artist has placed the trusty dog.

This composition attracted much attention, even before it was completed; Some believed that THORWALDSEN had purposely taken the idea from a wedding, which was soon to take place between a Russian Princess and a Prince of the Royal Danish family, in order to gain favor in high places, and the fury of the press was leveled against him. When WILCKENS, his old servant, told him about it, he said : " Well, well, it will not hurt me ; indeed, I never thought of any such thing. When modeling this work, I had before my mind the words of the Prophet, Isaiah, xi. 6, relating to a time of universal peace : ' The wolf shall dwell with the lamb, and the leopard shall lie down with the kid.' Nevertheless, if the good people think that I have shown myself too much of a royalist, I will with pleasure put on the Jacobin's cap," and on the same day he put the cap of liberty on the head of the Genius, adding behind the winged deity a tree of liberty, and a trophy placed upon a trunk of an old oak.

When this bass-relief had been cast, in the middle of February, THORWALDSEN modeled a medallion, representing

Tab.
CCIV.

The Genius of Poetry, (3 FEET 1 IN.)

who with heavenward eye stretches out the plectrum in the right hand, while holding the lyre in the left arm. At the foot of the Genius is placed a chest with scrolls, over which lies a laurel wreath, wherewith poets were crowned.

We must now revert to that work which is the last production of the great THORWALDSEN, we mean the representation of his own art, the Art of Sculpture. While in Nysó he had already modeled such a one (Tab. 197), but as this did not fully satisfy him, he undertook, at the close of February, a new execution of this subject. In this bass-relief

Tab.
CCV.

The Genius of Sculpture, (3 FEET.)

THORWALDSEN has given the Genius a seat on the eagle at the pedestal of the statue of the Olympian Jupiter, about to instate this mighty piece of art.

He completed this composition on his so-called " Roman Birthday," March 8th, 1844 ; but this day which he else considered a festival and always celebrated amongst his most intimate friends, he passed lonesome, silent and heavy of heart. He denied himself at home and received nobody. However, in the evening he went to the Italian opera.

Wednesday March 20th, THORWALDSEN told WILCKENS that he felt a heavy oppres-

sion of the chest, but asked him at the same time not to tell it to the physician. In the evening he was no better. WILCKENS became alarmed and consulted some of THORWALDSEN's friends, who the next day smuggled a physician into his presence under the pretext of paying him a visit. During the conversation, THORWALDSEN told him of his own accord, how he felt. The physician advised him to be bled, but to this he would by no means submit, and said that he felt much better than yesterday. He commenced even to work, asked WILCKENS to move the easel close to the window, and with a piece of chalk he made a sketch on the drawing-slate for a new bass-relief.

It was the Genius of Sculpture which he now for the third time proposed to represent. When WILCKENS stepped in to see the sketches he was making, THORWALDSEN said jokingly : "The Sculptor must higher up." He had by some touches of the pencil given his Genius a higher position, and placed him on the shoulder of the Olympian Jupiter. This was his last composition, and the black tablet with the white strokes is kept in the Museum as the only remainder of his last heaven-directed contemplation.

The next day he seemed to feel better. In the evening he went to the theatre, and when the play was over, he visited some friends, with whom he remained until midnight.

Saturday, March 23d, he felt so well that early in the morning he stood at the scaffold, on which he had modeled the bust of Luther. The Secretary of the Academy of Arts, J. M. THIELE, found him very busy with this work, and handed him a letter from the Crown Prince, the President of the Academy. THORWALDSEN was unusually quiet and silent. When he had read the letter, he said to THIELE : "Who, do you think, is going to occupy my rooms here in the Palace, when I have died." THIELE sought to remove such gloomy thoughts and said : "You will in all probability still be long amongst us." But the artist answered with an unusual pensiveness : "Do not say so. My great age, and the debility consequent on it, which prevents the ordinary functions of nature, warn me I shall not be long of this world, and I ardently wish," he added, folding his hands, "soon to die, before I shall become a burden both to myself and to others." After a long pause he resumed his work, whereupon THIELE told him that DAVID HOPFER, a contemporary with the great Reformer, had given the world an excellent profile of Luther, which perhaps might be of interest and use to him for the execution of the bust. THORWALDSEN said that he should like to see it. THIELE immediately fetched it from the Royal collection of engravings, but when he came back to hand it to him, he did not find him at home, and he saw him no more alive.

THORWALDSEN had in the meantime gone to the Palace to pay his respects to the Crown Prince, but as His Royal Highness was absent, THORWALDSEN went to the

Museum, made then a few visits, and dined with the Hon. Mr. KJERULFF, with whom he remained until late in the night.

Before five o'clock the next morning, Sunday, March 24th, he rung the bell for WILCKENS, who, on account of the unusual hour in which the bell was wrung, became alarmed and rushed into the bedchamber. Upon WILCKENS' inquiry into his condition, he complained that he had had no sleep. Nevertheless, he rose, took a seat on the sofa and commenced to read the biography of Luther. But soon after he fell asleep, and slept until eight o'clock. When he had drunk his usual two glasses of milk, and eaten his biscuits, he recommenced refreshed, as it seemed, to work on the bust of Martin Luther, on which he made some alterations, which the engraving of DAVID HOPFEL had suggested to him.

He continued working all the forenoon, and when Baroness STAMPE sent her servant to invite him to dinner, he politely declined, saying that he would remain at home the whole day. But when she appeared herself and told him, that for his sake she had invited OEHLENSCHLÆGER, HANS CHRISTIAN ANDERSEN, and other friends, he was easily persuaded and promised to be there. "But," said he to the Baroness, "do not feel offended, that at $7\frac{1}{2}$ o'clock I leave your house for the theatre." Then he pressed a lump of clay which he held between his fingers, to the bust, thrust the formative stick into the soft clay and left Martin Luther. The Baroness bade him a courteous adieu, and he ordered his state carriage to be before the door at two o'clock.

At the time appointed the carriage was there, and THORWALDSEN had already taken his seat, when WILCKENS just heard that a visit previous to his going to the house of the Baroness, was to be paid to a Madam SMITH. The old, faithful servant stepped to the carriage saying: "Do not forget, Mr. Professor, to apologize for your omission of attention to Madam SMITH, for it is now a long time since you were there, and she has, indeed, not deserved to be slighted." THORWALDSEN said smilingly: "WILCKENS! WILCKENS! both yourself and my daughter trouble yourselves altogether too much about my visits, my boots, my collars, and a thousand other things. But I know that it is well meant, and I promise you, therefore, to make the apology."

At the dinner table, THORWALDSEN was uncommonly lively and cheerful, laughed at some witticisms in "the Corsar,"* and even spoke of again going to Italy. Then a short pause ensued, whereupon he said: "Now I may just as well die either to-night or to-morrow, for I hear that the architect, BINDESBÓLL, has my grave ready for me in my Museum." His daughter sitting at his right side said: "Why will Papa say such things?" "Yes," he said, "my doom is sealed from above, I feel the messenger of death is on the way." "Oh, no such thing Papa," she said.

*The "Corsar" is the name of a sarcastic newspaper in Copenhagen, like the "Punch" in London.

It was now $7\frac{1}{2}$ o'clock and high time to leave for the theatre. As the distance from the house of the Baroness to the theatre was very short, THORWALDSEN proposed to his daughter to walk. On their way thither, they met the architect, BINDESBØLL, who accompanied them. Upon entering the parquet, THORWALDSEN bowed his hoary head respectfully to the Royal box, shook hands with his old friend and favorer, the Hon. Mr. COLLIN, and before the curtain had been drawn up, he took his usual seat, which was always kept vacant for him. Suddenly he stooped, as if he would take up something from the floor. He rose no more; he had gone to the home of spirits, to the blissful mansions of the Father's house.

The corpse was immediately conveyed to Charlottenborg, where it was laid on a sofa. The physician opened a vein, but not a drop of blood issued.

Upon the official examination of the body, it proved that he had died from a certain defect in the organic structure of the heart.

At noon tide, Friday, March 29th, 1844, a quiet procession of young artists moved over the courtyard of Charlottenborg, carrying the exanimate body of their beloved master into the large hall of reception of the Academy of Arts, whence next day the solemn funeral cortege was to set out.

Surrounded by models of his Art from classical antiquity, and by a great number of his own masterpieces, THORWALDSEN lay there, handsome and august in death as he had been in life. Around the bier young artists kept mourning-watch night and day, and faithful WILCKENS was nearly all the time with the corpse.

On the very place where THORWALDSEN now rested, he stood fifty years ago a young man, to receive the large golden medal of the Academy, and the day after his interment, had already long been appointed for the celebration of his fiftieth academical anniversary.

Saturday, March 30th, 1844, was appointed for the depositing of the corpse at the Metropolitan Church, where it was to remain until the Museum was completed. In the large capital there was mourning, from the Monarch to the plainest laboring man, and in early morning all the streets and market places through which the funeral procession had to pass, were cleansed and strewed with flowers. From the gate of Charlottenborg through all the streets, rows of the different corporations of mechanics were formed, who met in mourning with crape and funeral music, and kept the streets open for the coming procession.

THORWALDSEN had an oaken coffin, which the ladies had richly adorned with

wreaths. On the coffin his chisel, crowned with palms and laurel branches, was laid, and over his head a garland of flowers, twined by the Queen's own hand.

Before the procession left Charlottenborg, the artists sang in concert a valedictory song :

“ Our eyes suffused with a bitter tear,
We bear the pride of Europe on the bier; ”

whereupon Dr. Prof. H. N. CLAUSEN, delivered a soul-moving and forcible oration. The coffin was then taken down stairs and placed in THORWALDSEN'S studio, where some ladies and gentlemen of the Italian opera in Rome, who just then were in Copenhagen, brought the adopted son of their fatherland a solemn farewell.

Then the procession moved slowly forward over the broad market-place, densely crowded with people, and the farewell of the artists from the balcony, and the strains of funeral music were borne forth on the gentle breeze.

Through the quiet rows of mechanics the solemn procession now marched on in a grave and stately manner. The coffin was borne by artists, and on its right side THORWALDSEN'S dear WILCKENS walked. Nearest to the coffin were seen in a carriage THORWALDSEN'S daughter, husband and children, whose overwhelming feelings did not permit them to attend on foot, then the foreign ambassadors, then the representatives of the different courts, and so forth, all draped professionally. While the procession moved forward under the knelling and sacred music from all the steeples, the mechanics drew in great order closer to the procession, and from the windows and balconies crowded with the fair, a rain of flowers fell now and then down upon the coffin.

When about $2\frac{1}{2}$ o'clock the whole procession was near the Metropolitan Church, eight hundred students of the University ranged themselves in form of a circle outside of the church, while the procession was moving in under the portal. Here His Danish Majesty, and his son, the Crown Prince, awaited the arrival of the funeral pomp, and conducted it through the nave of the church, where the coffin was placed before THORWALDSEN'S marble statue of Christ. On the entry into the church, which was hung over with black drapery, the choristers of the Royal chapel broke forth, under prelude from the organ, into the solemn anthem : “ The Lord gave and the Lord has taken away, blessed be the name of the Lord.” Then THORWALDSEN'S daughter was conducted by the Danish Prime Minister and the English ambassador to a seat on the right side of the coffin, which she had said she wished to occupy during the preaching of the funeral sermon. On the left side of the coffin the old servant, WILCKENS, took his seat.

When the organ had ceased playing, the Right Reverend Dr. E. C. TRYDE, the Dean of the Metropolitan Church, stepped before the coffin and delivered the funeral

sermon on the words in the Acts, x. 4. "Thy prayers and thine alms are come up for a memorial before God."

After the funeral sermon was over, which, however, was not considered a very successful production, a cantata of HANS CHRISTIAN ANDERSEN was sung from the organ by the songstresses of the Royal theatre, whereupon the coffin was taken to the charnel vault of the church, there to remain until the Museum was completed. Neither on THORWALDSEN'S Roman birthday, March 8th, or on his real birthday, November 19th, did WILCKENS ever forget to lay a wreath on the coffin.

In the year 1848, September 6th, while, on account of the first Sleswick-Holstein war, heavy clouds were hanging over old Denmark, and all the time gathering blacker and blacker, a hearse was in early morning seen slowly moving from the Metropolitan Church to the Museum with the dust of the dear and great artist. A marble stone, with an appropriate inscription, and many tears, accompanied the coffin down in the grave below the floor.

The next day the Museum was disclosed to the view of the public, and all the foreigners, who every year nearly from all quarters of the globe pilgrimize, to behold this unequaled repository of works of art, say, each in his own tongue :

"HERE RESTS THORWALDSEN!"

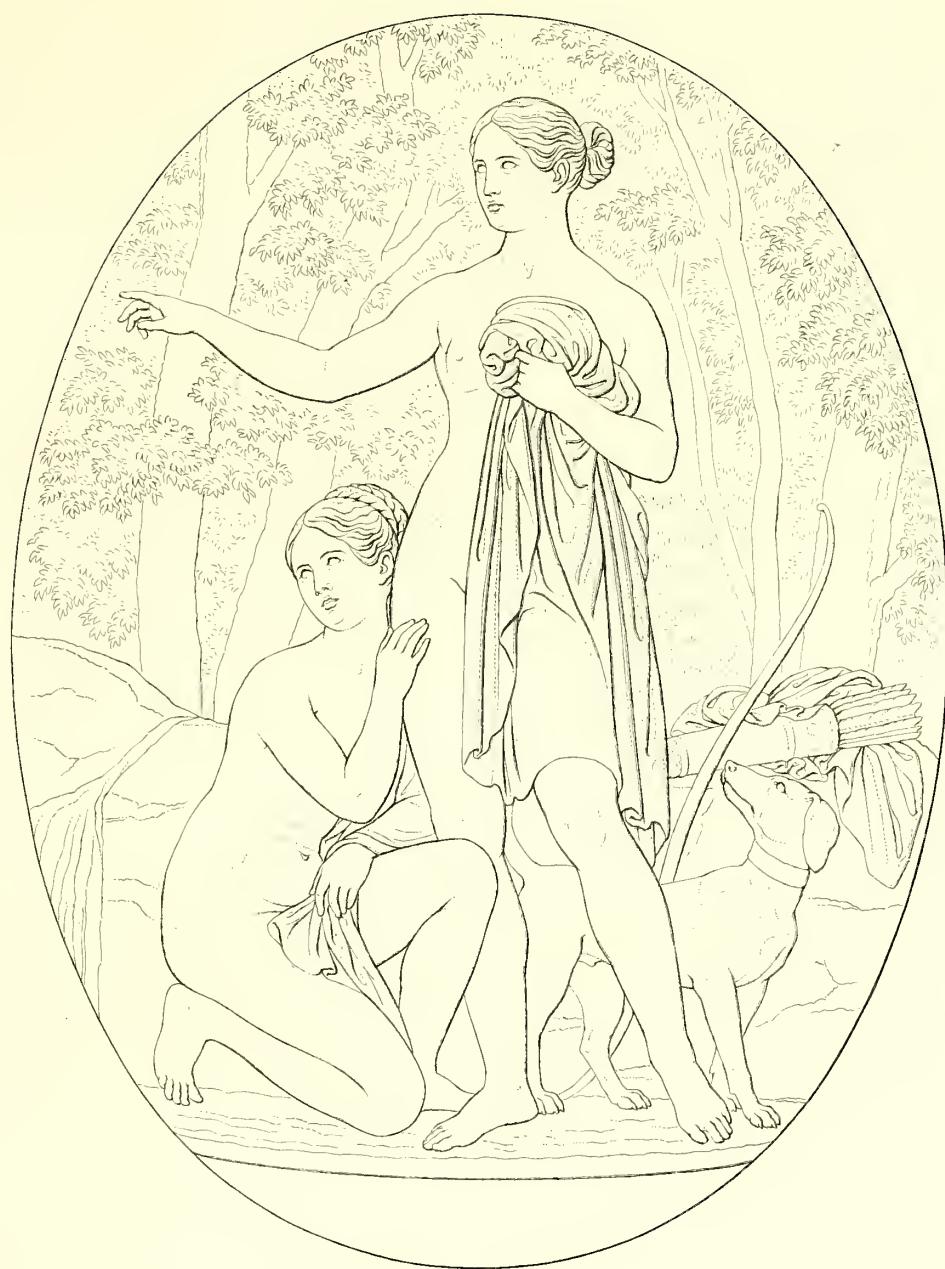
Catalogue of the Engravings.

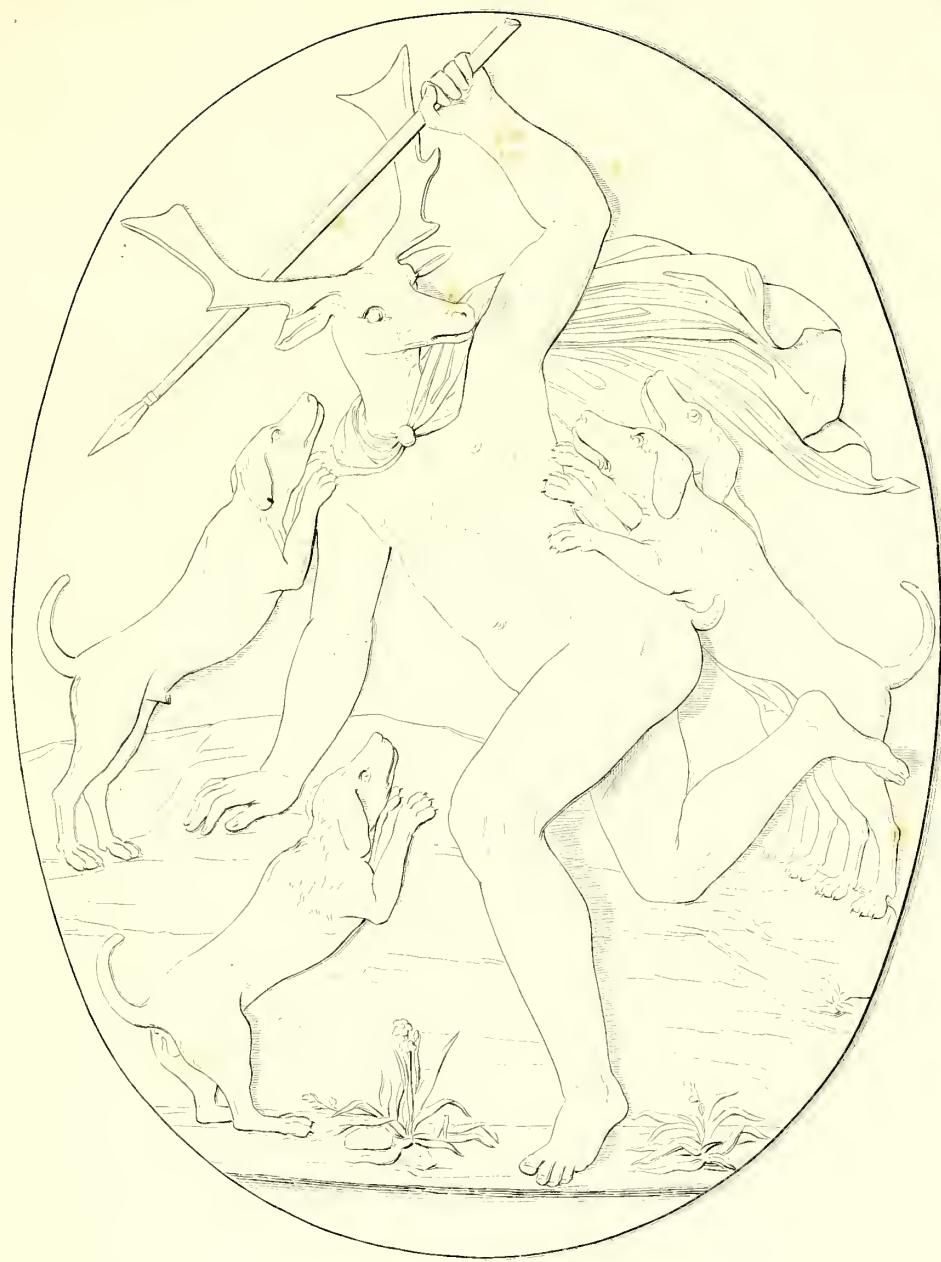
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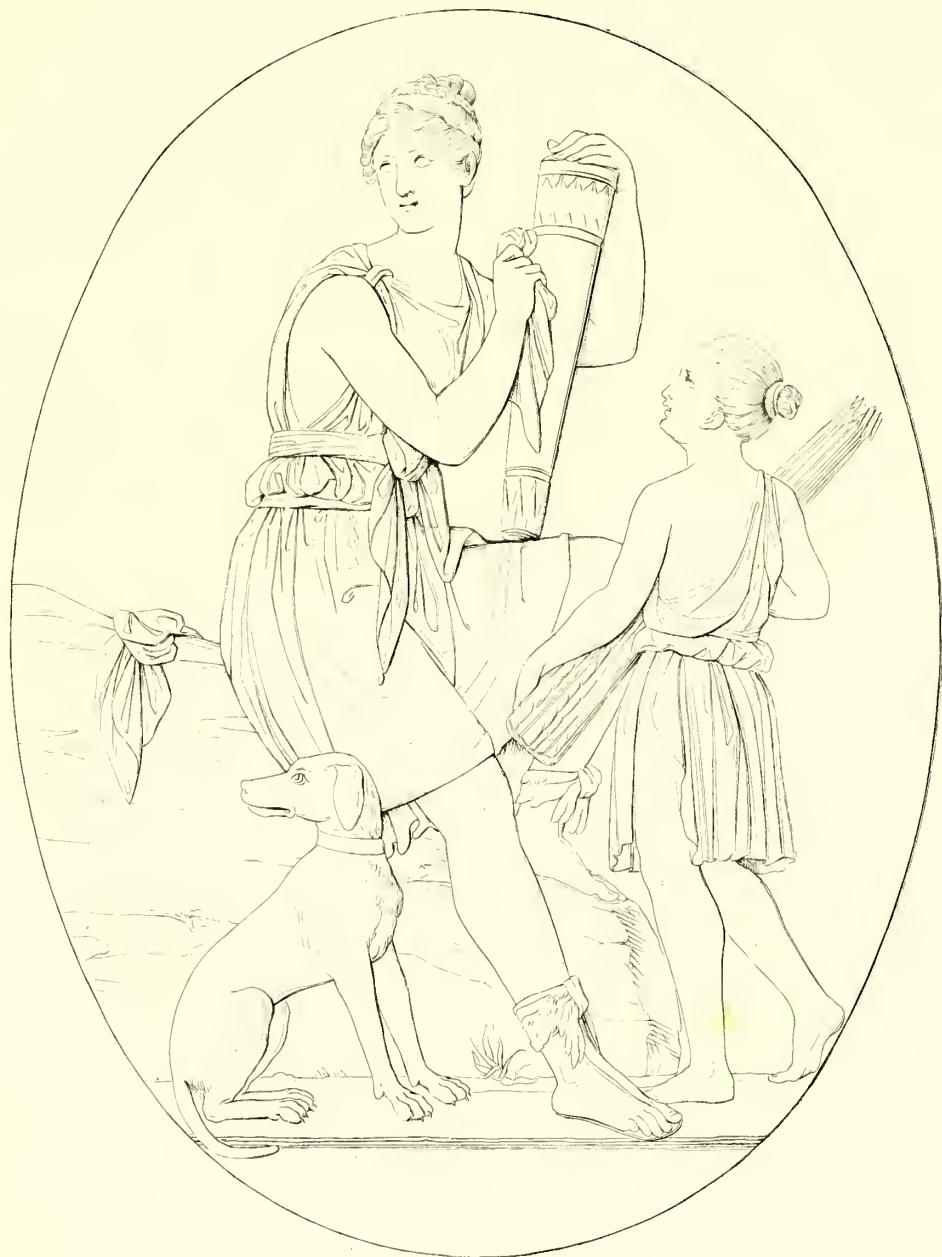




















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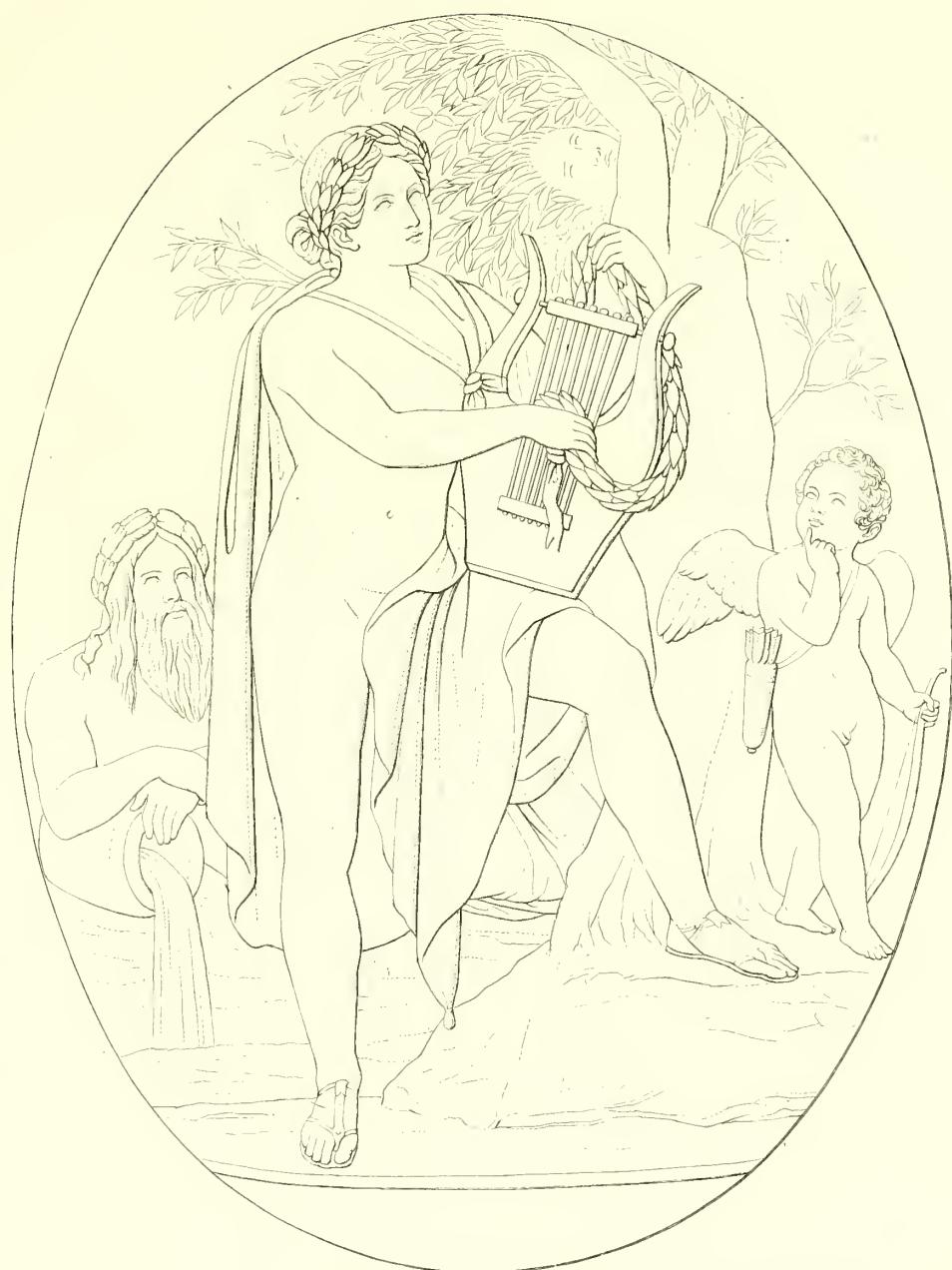




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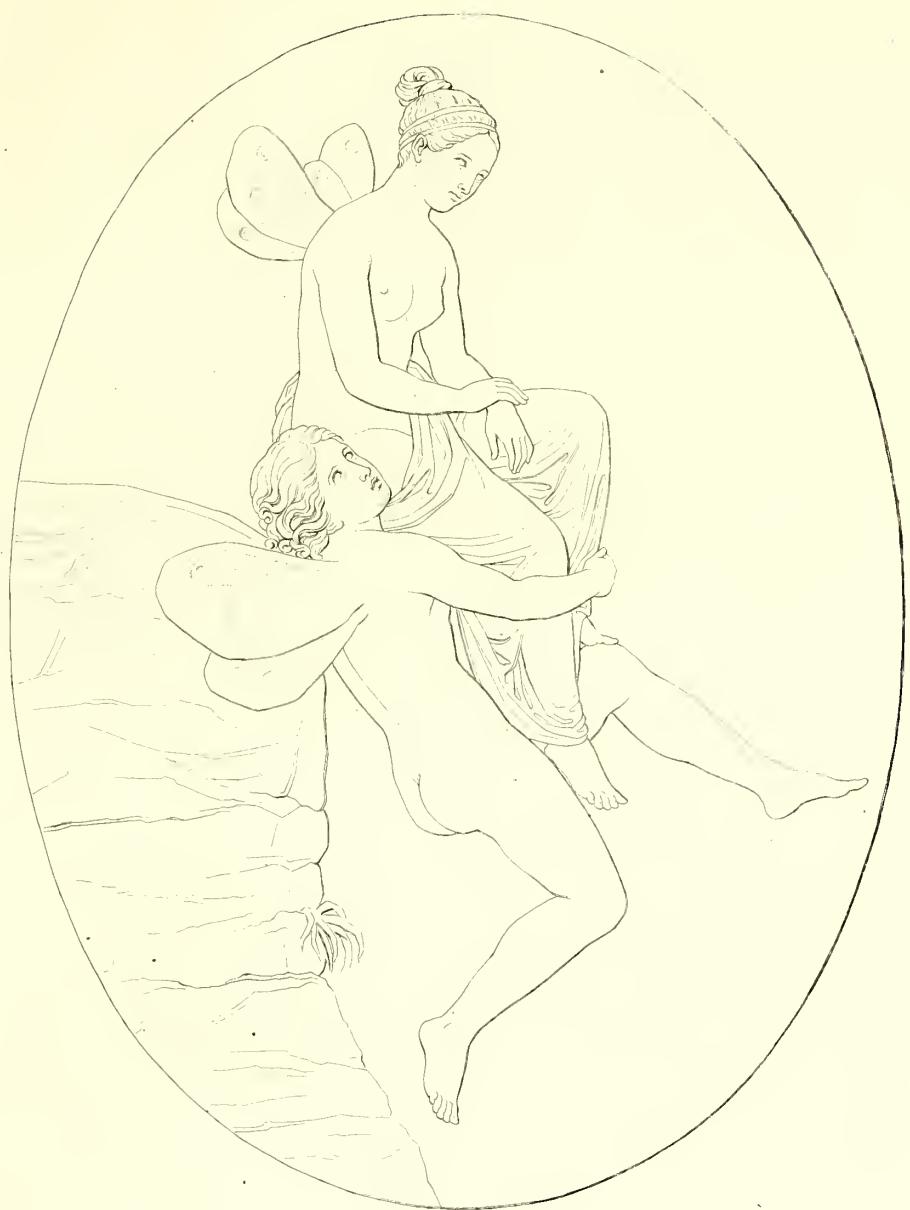


















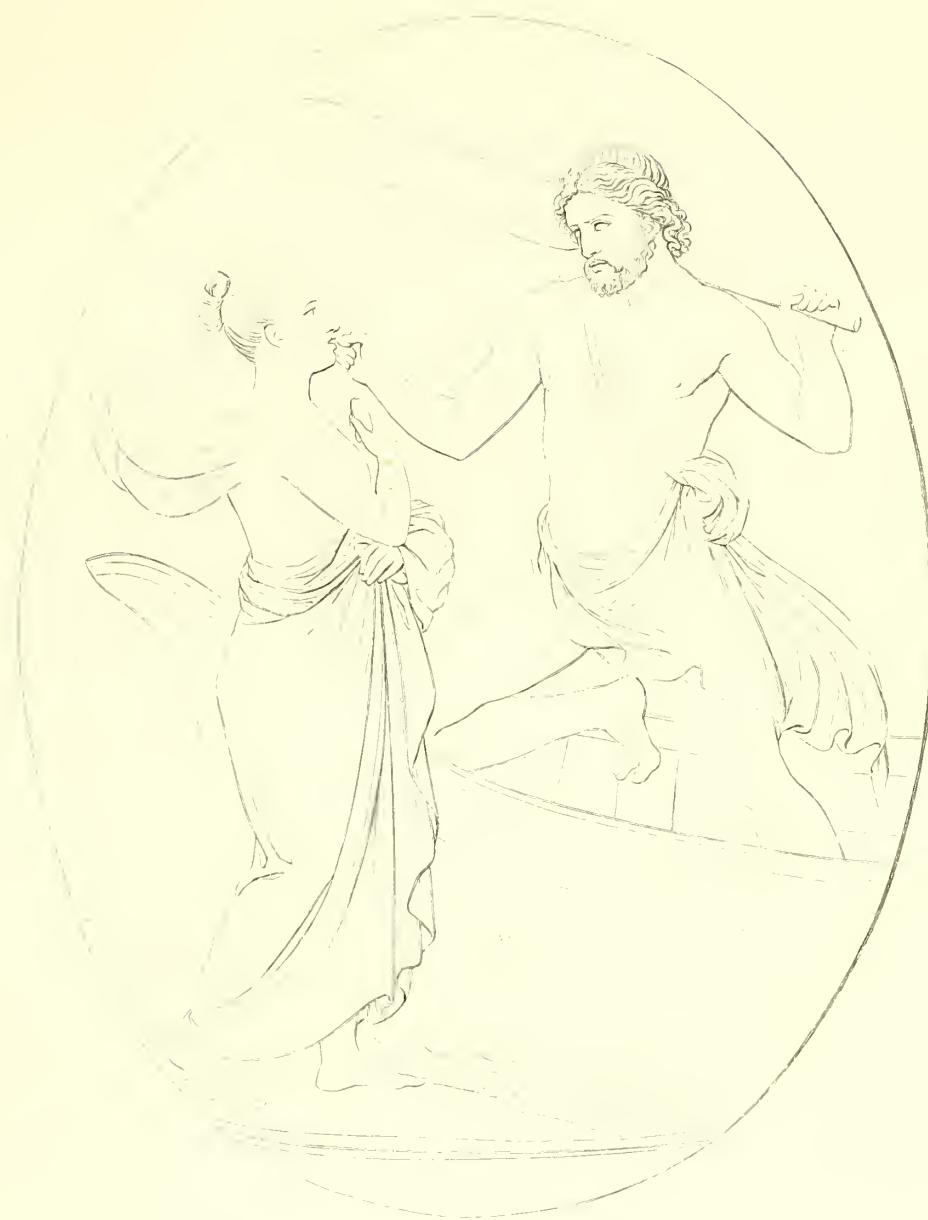










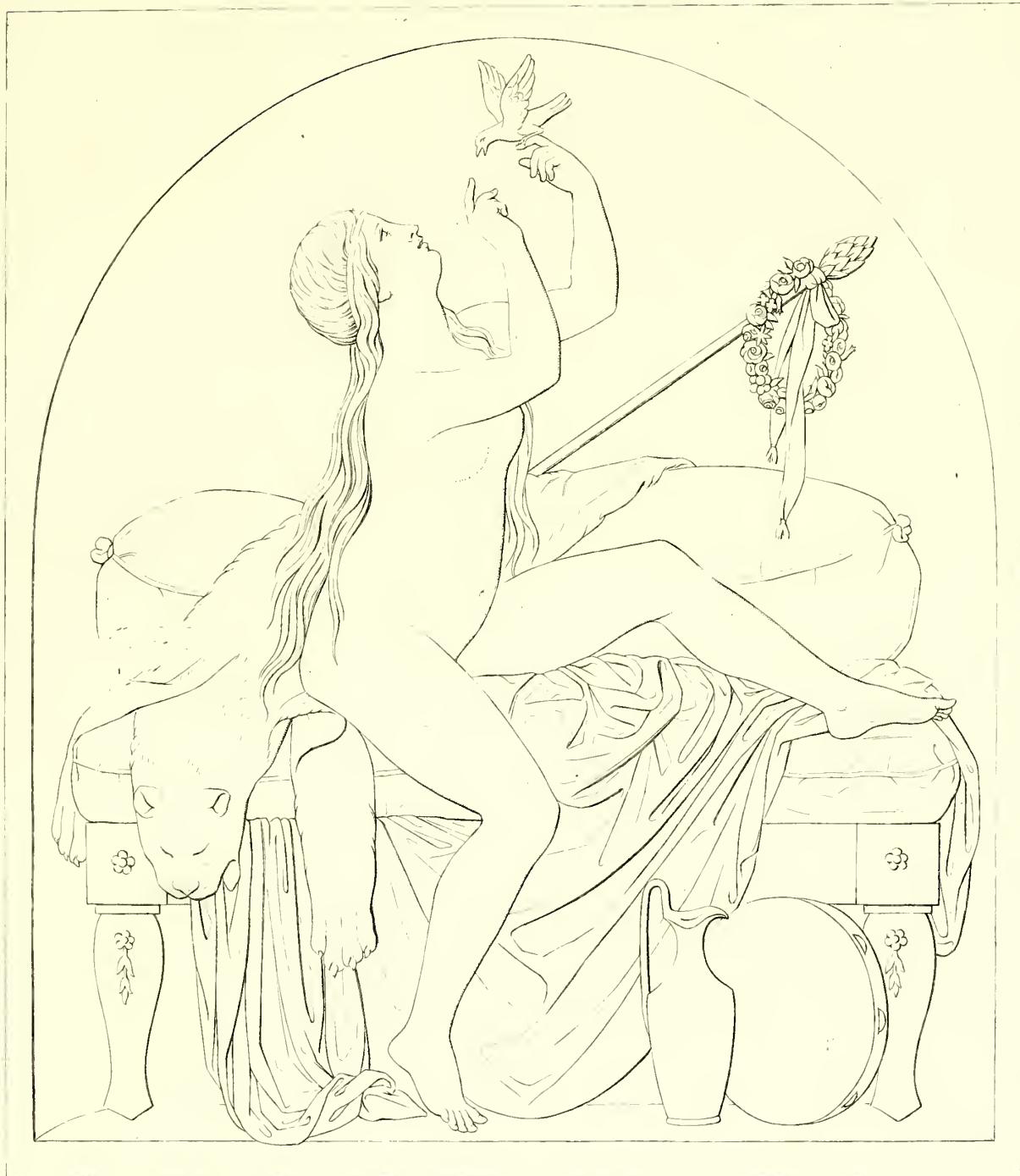


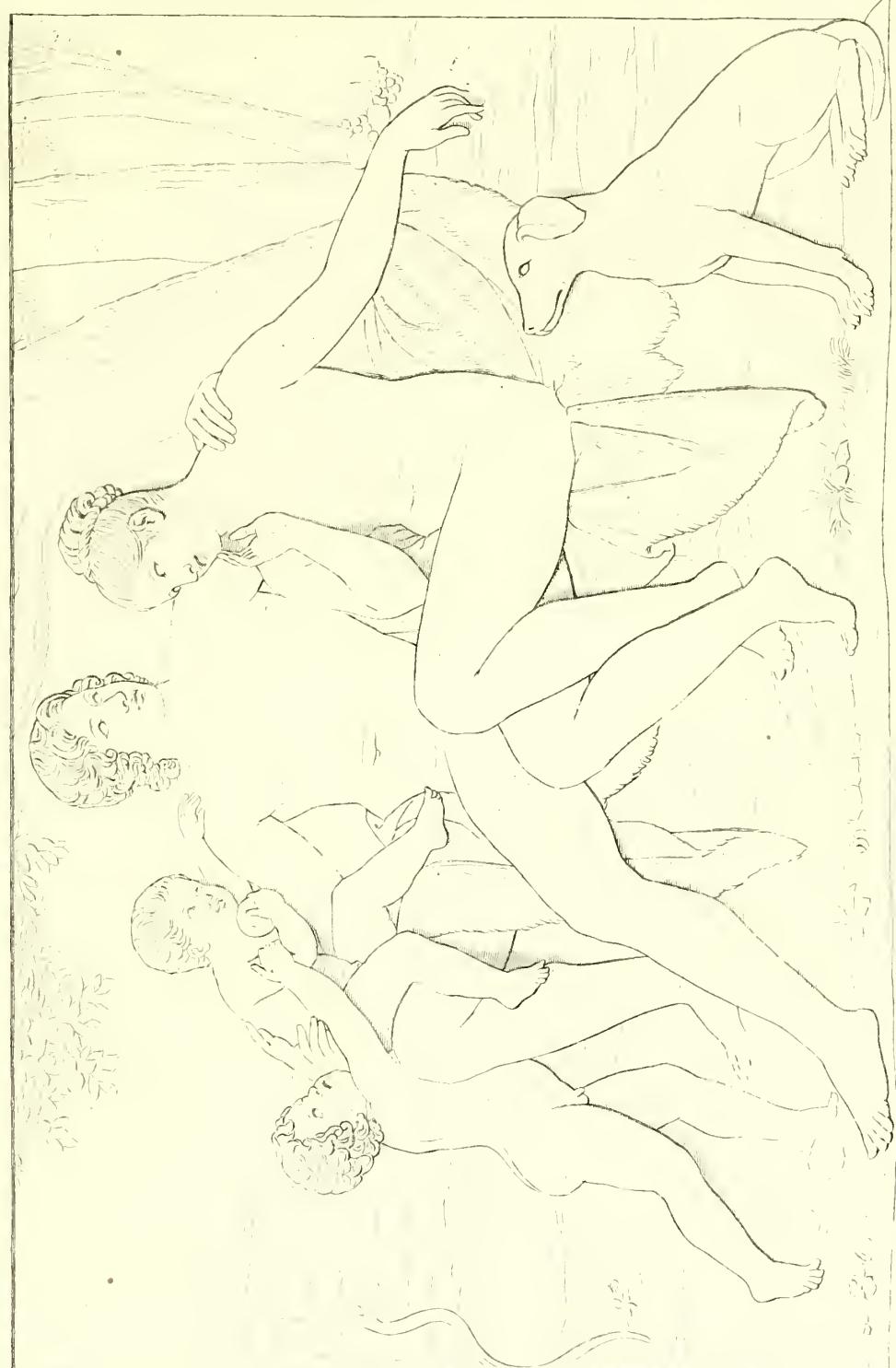








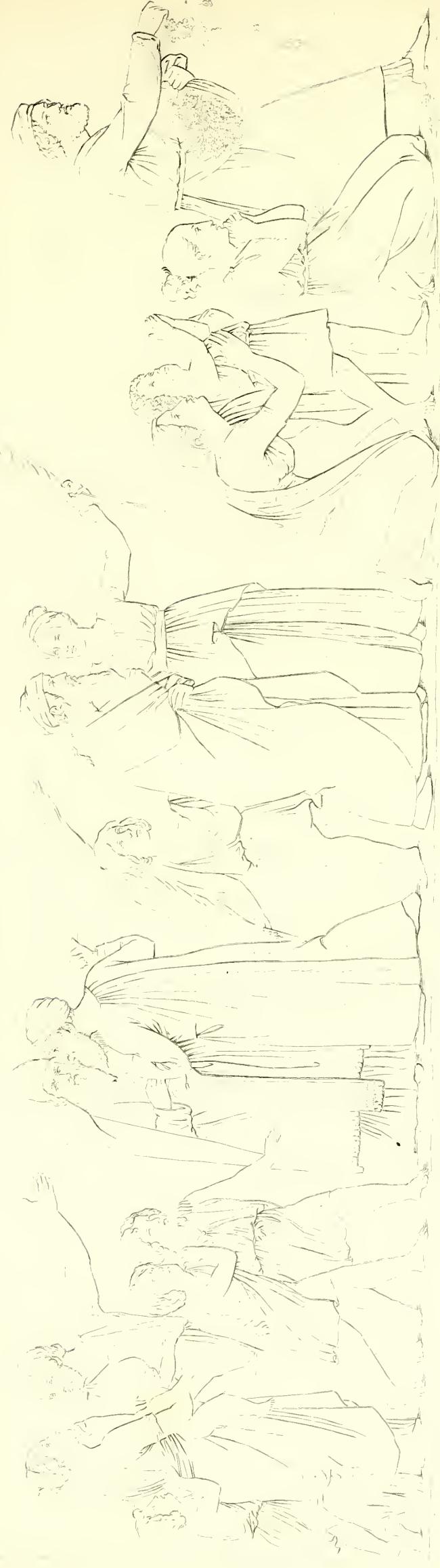
















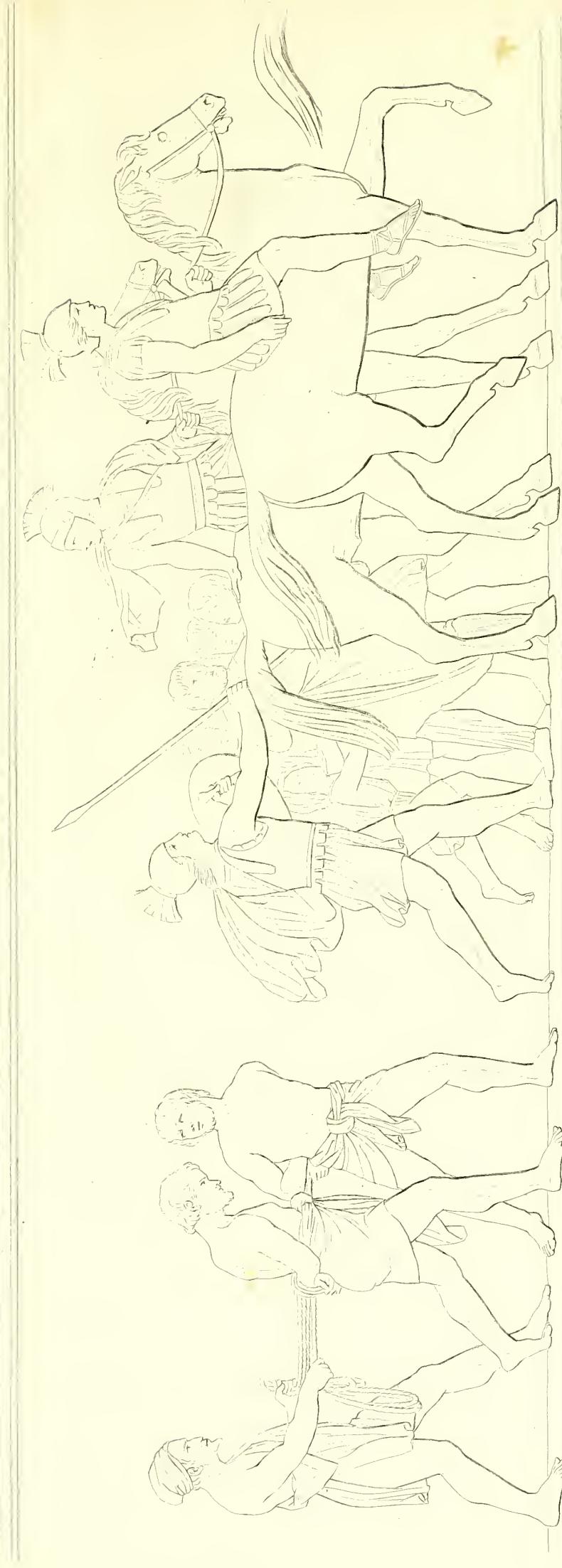


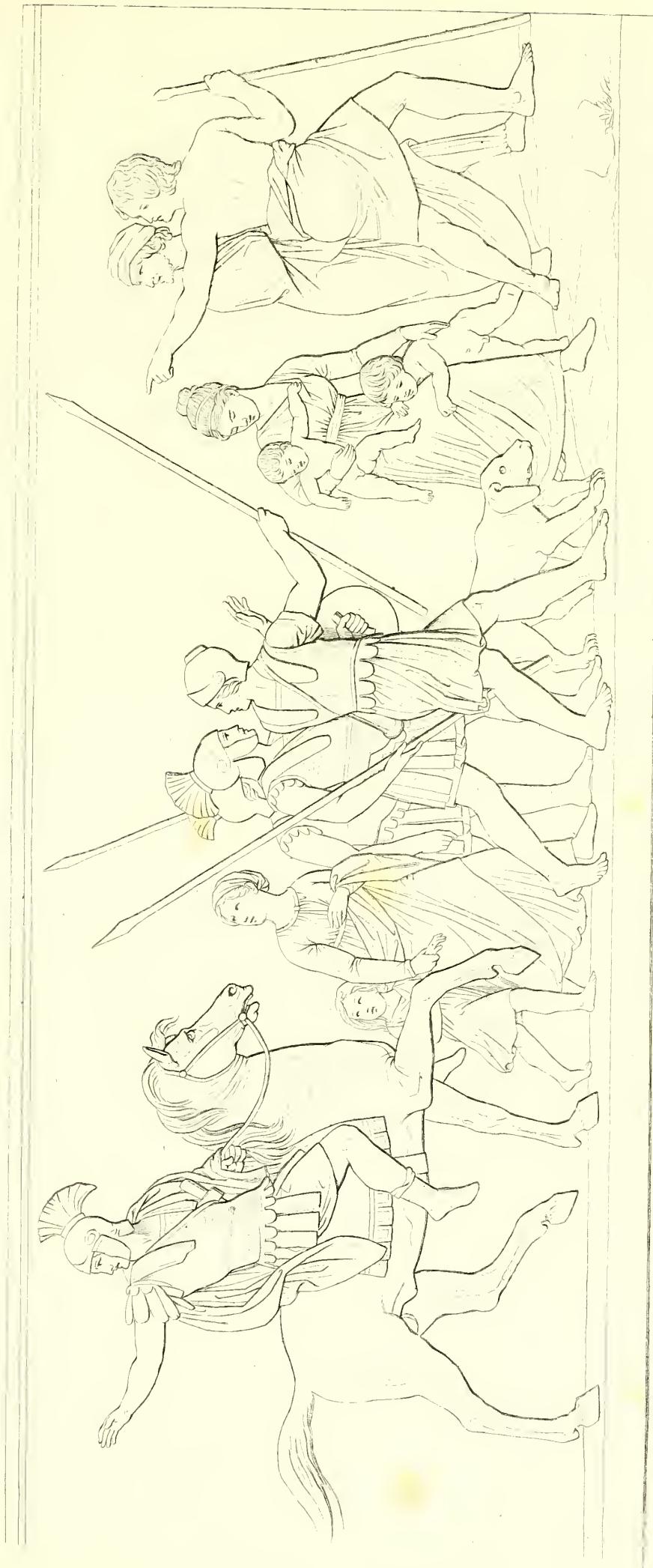










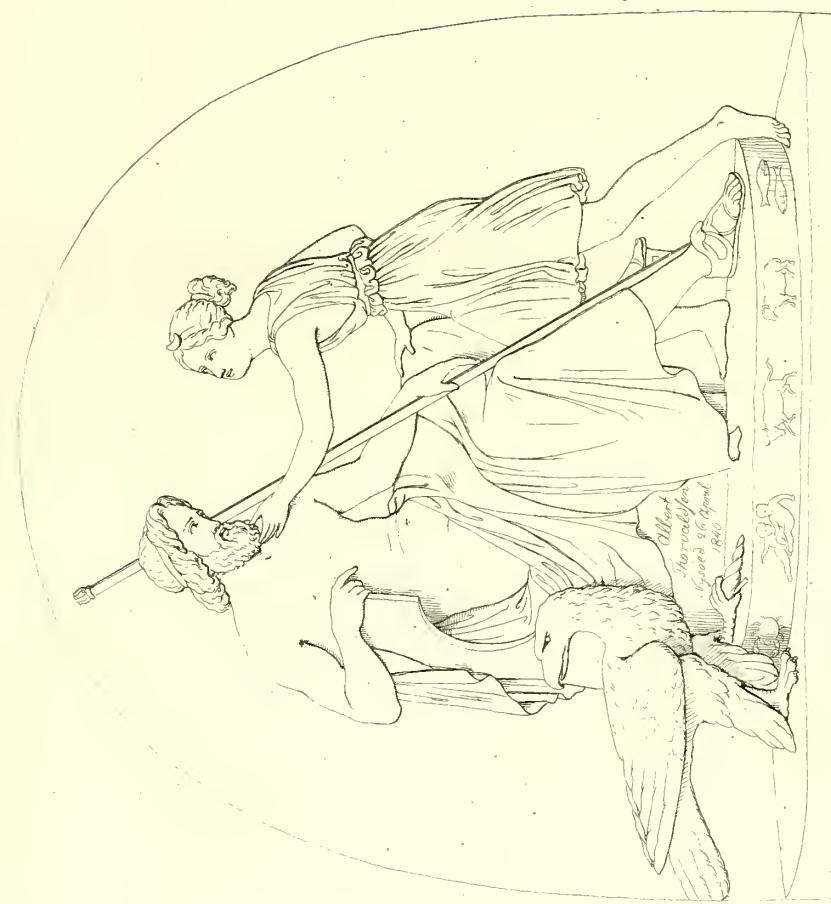






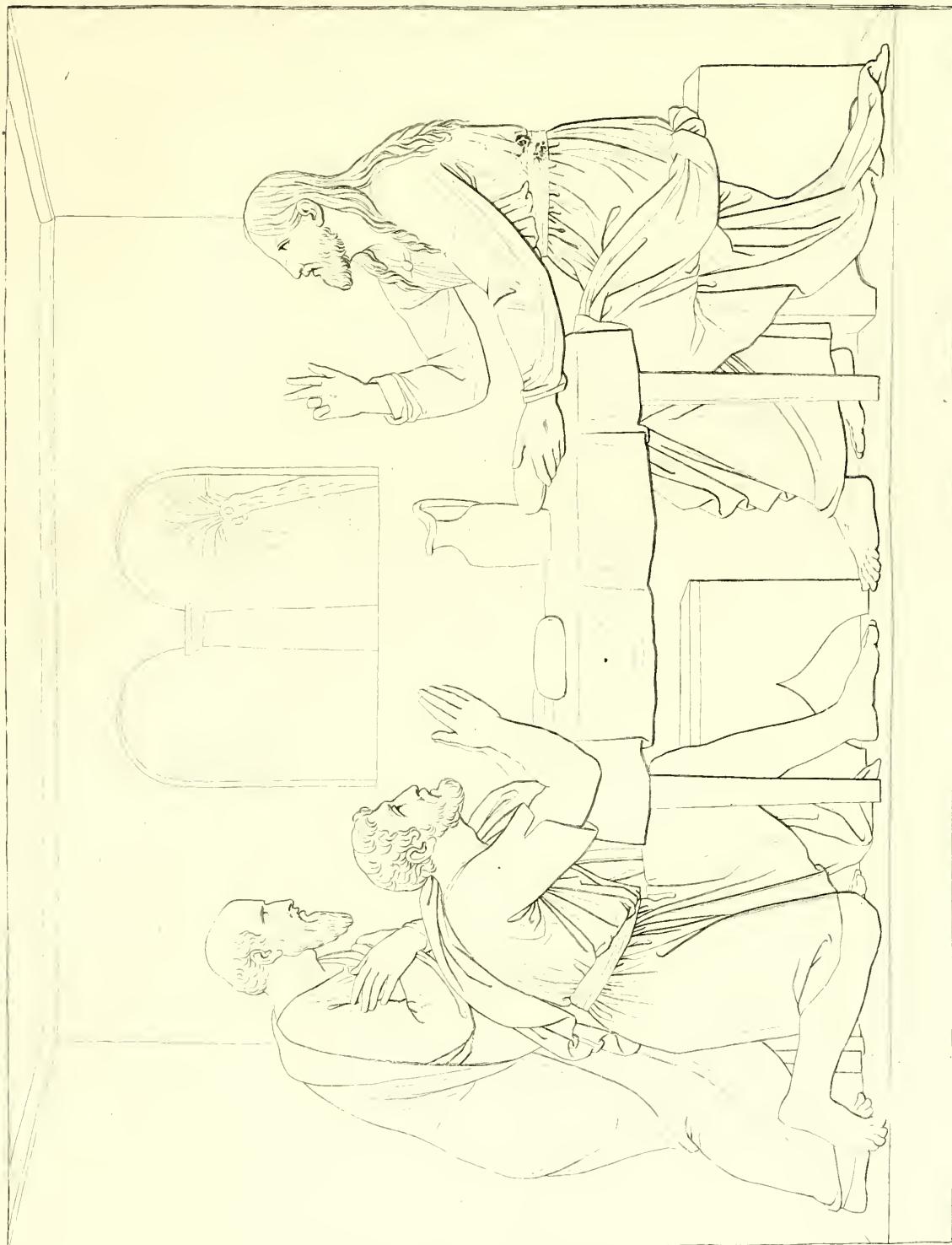








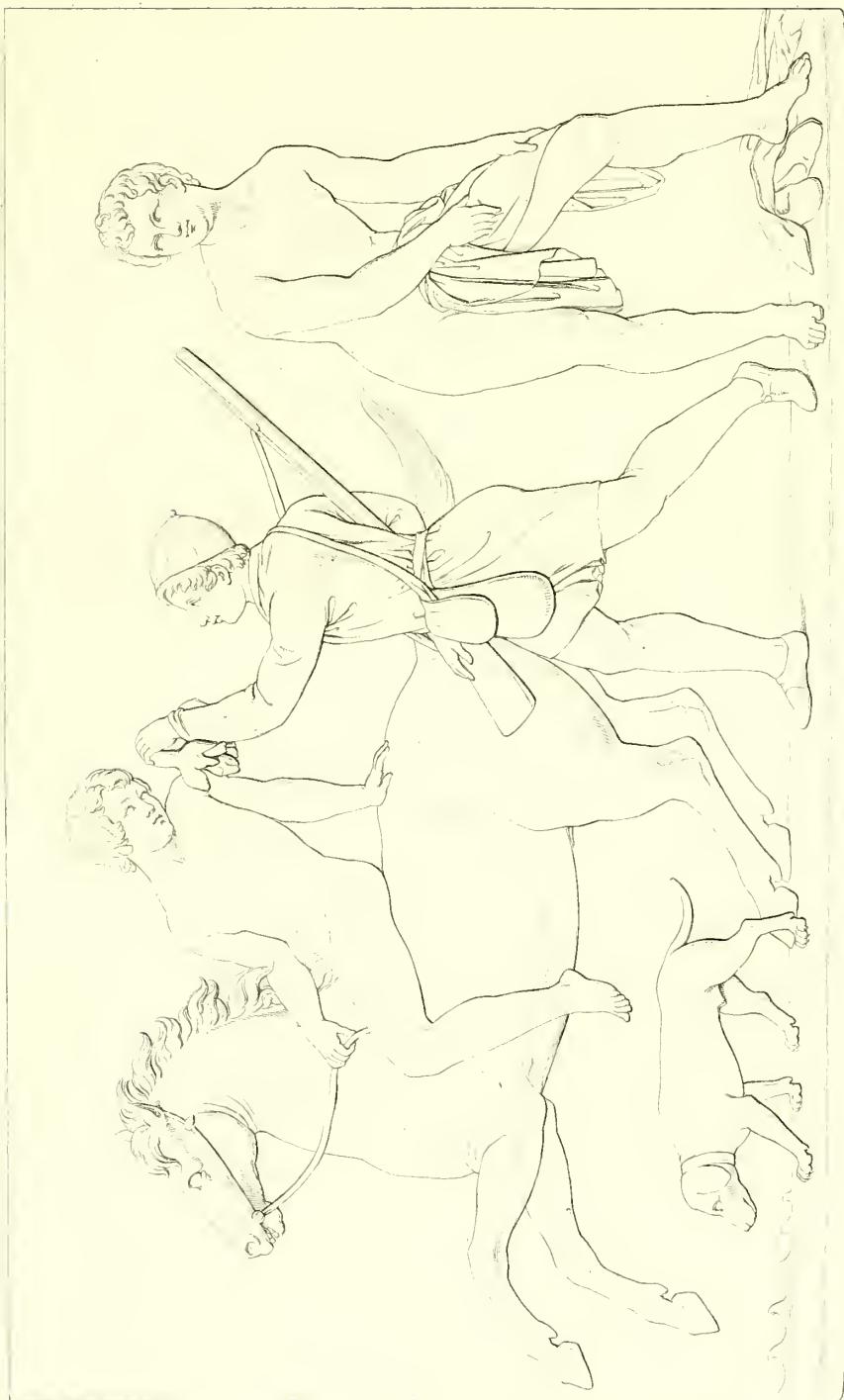








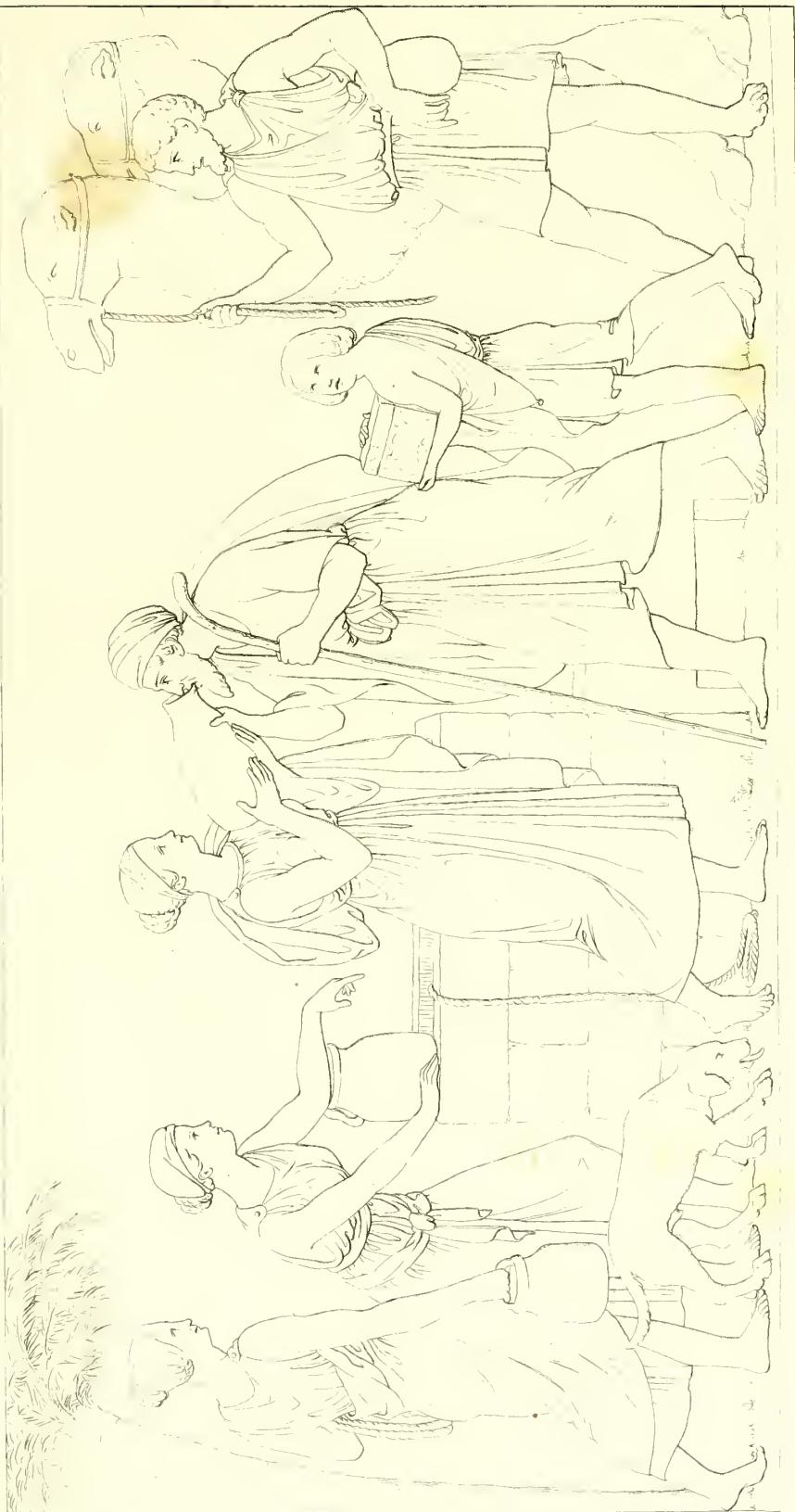














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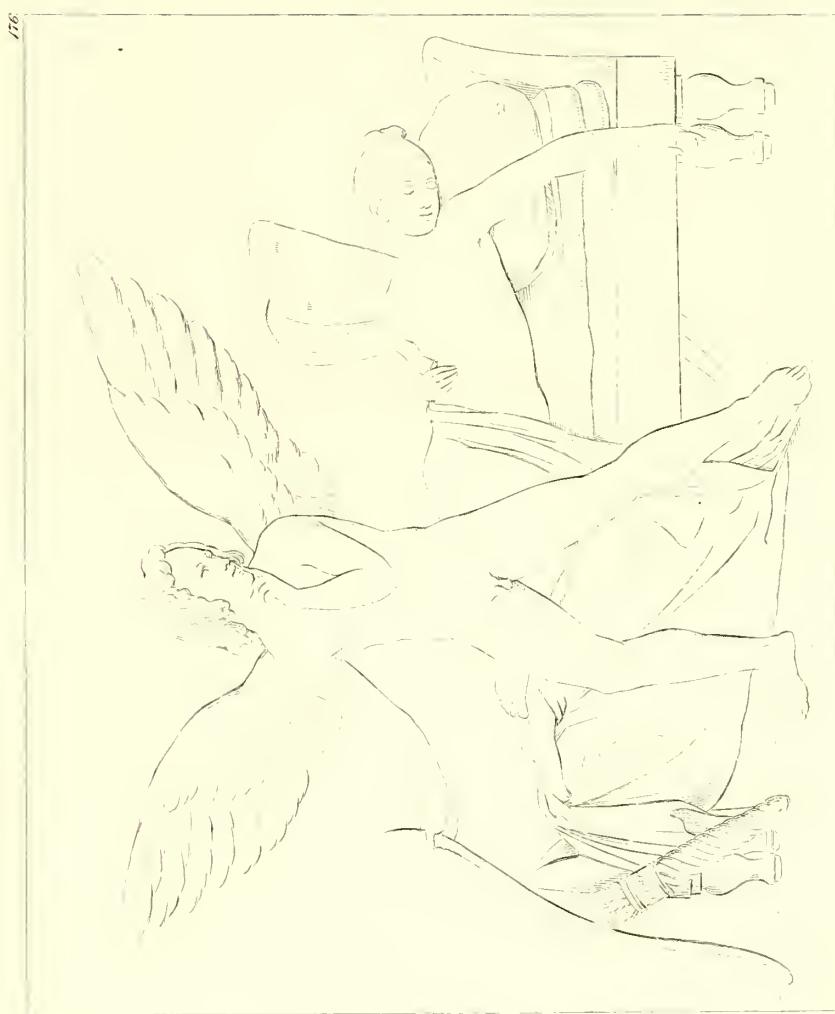
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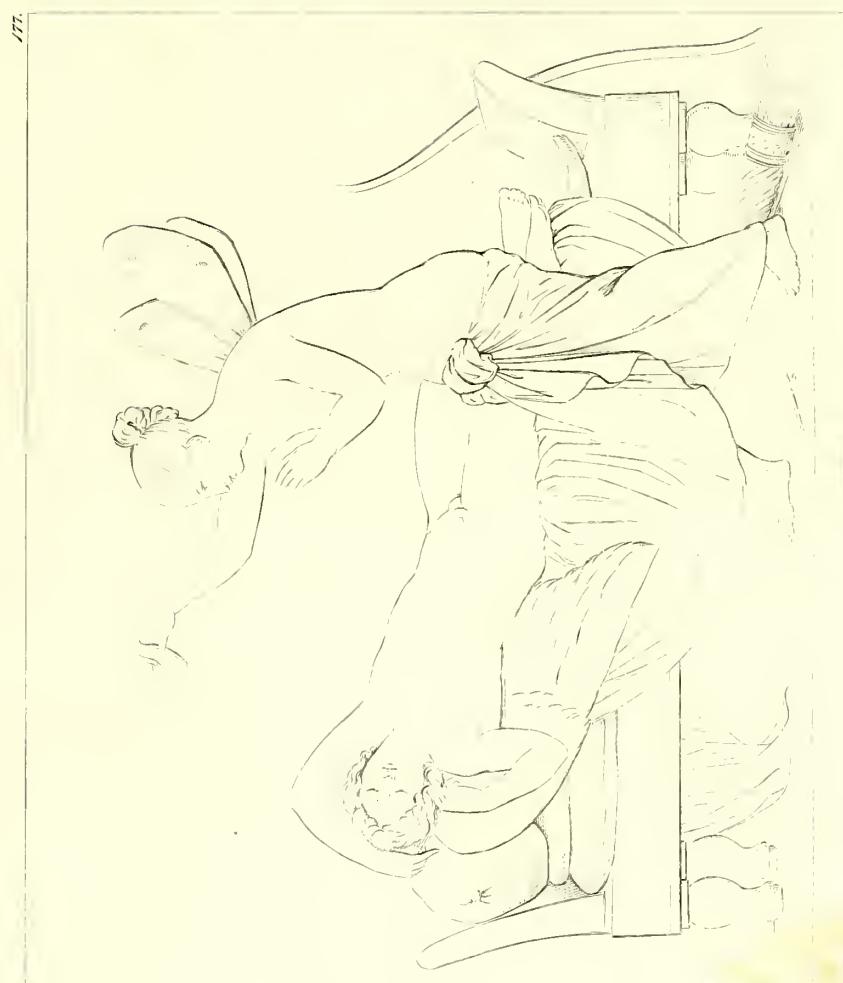
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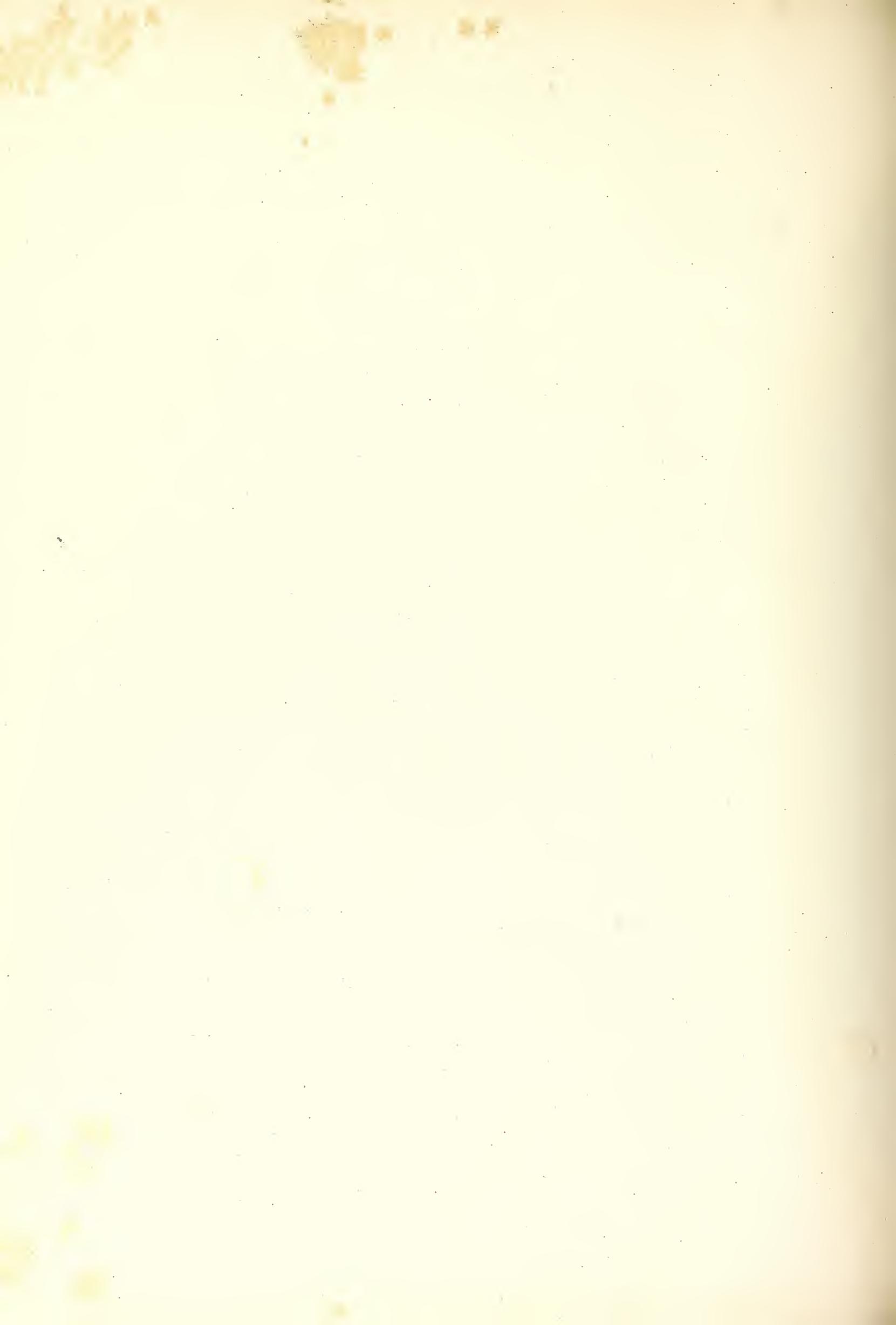
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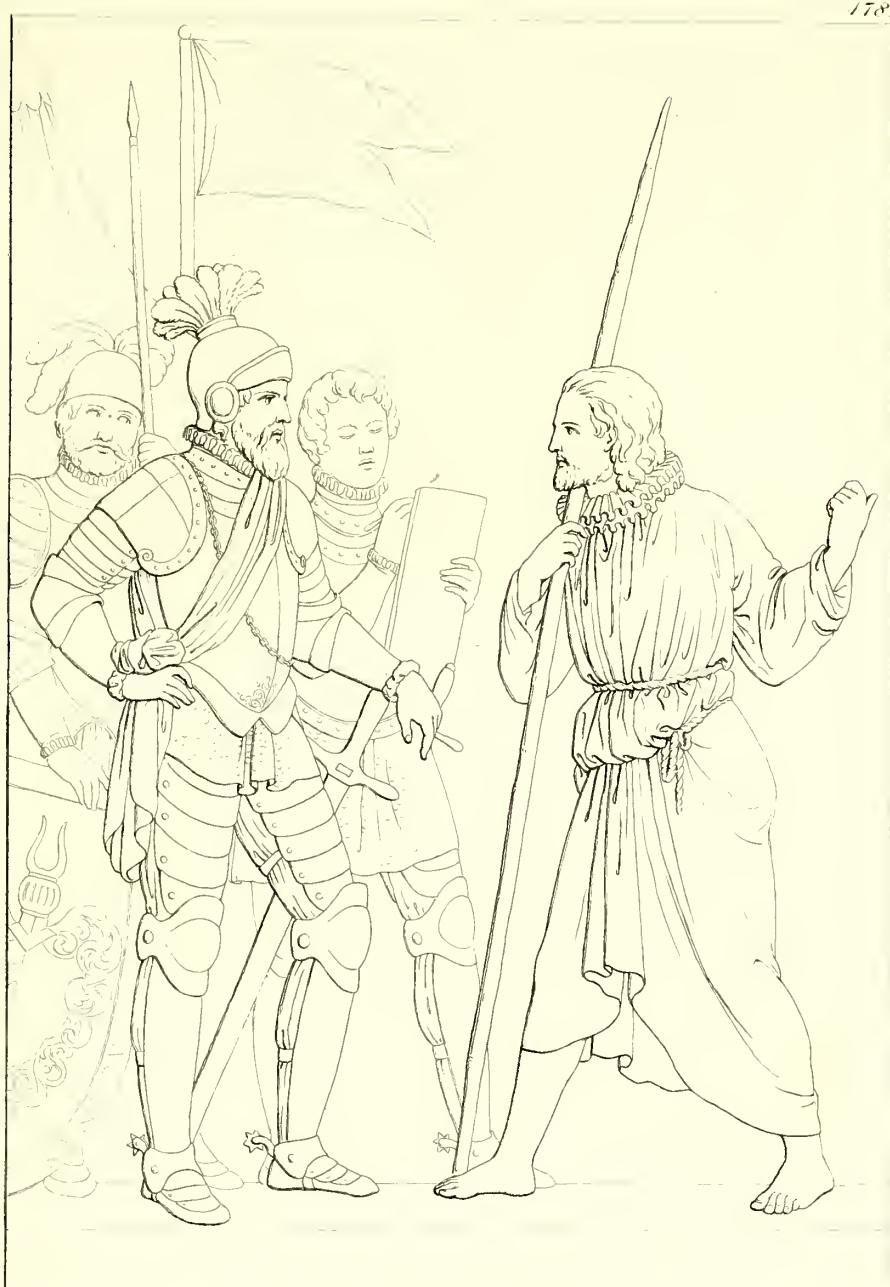










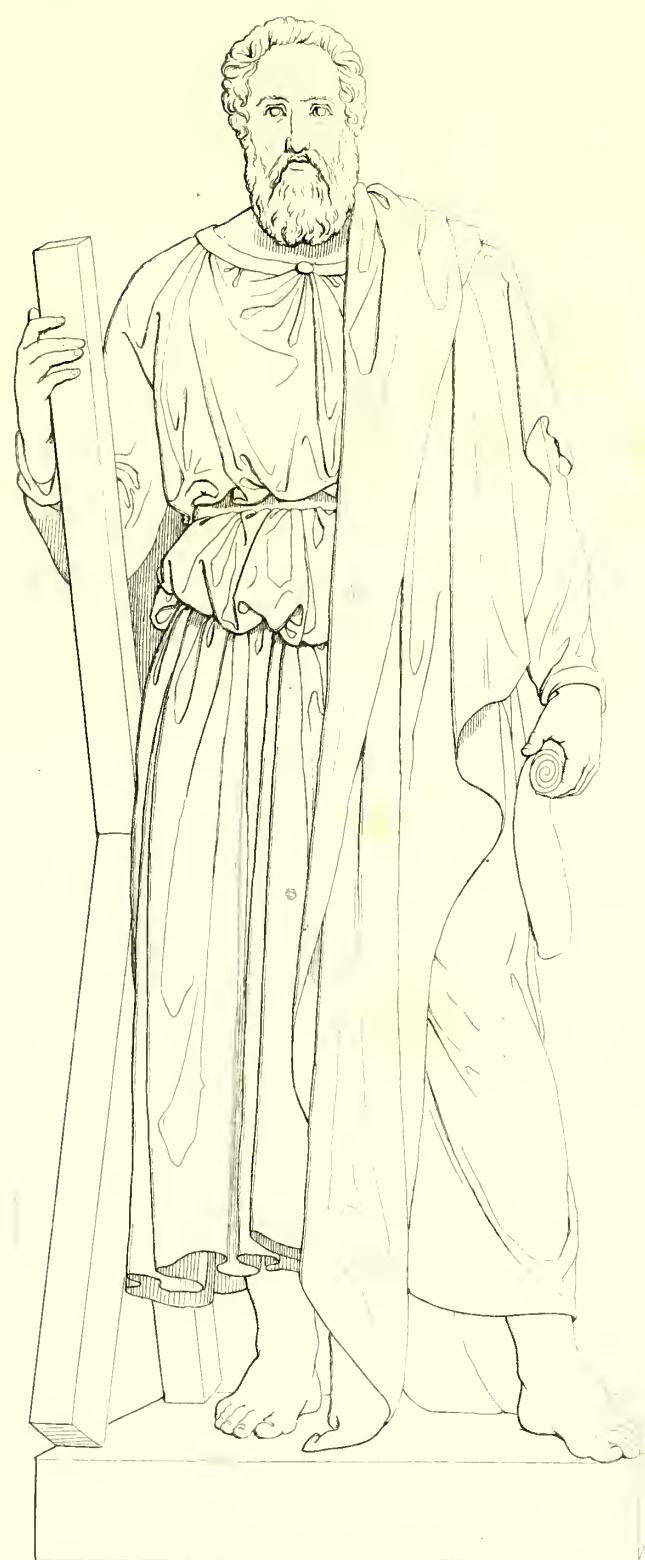


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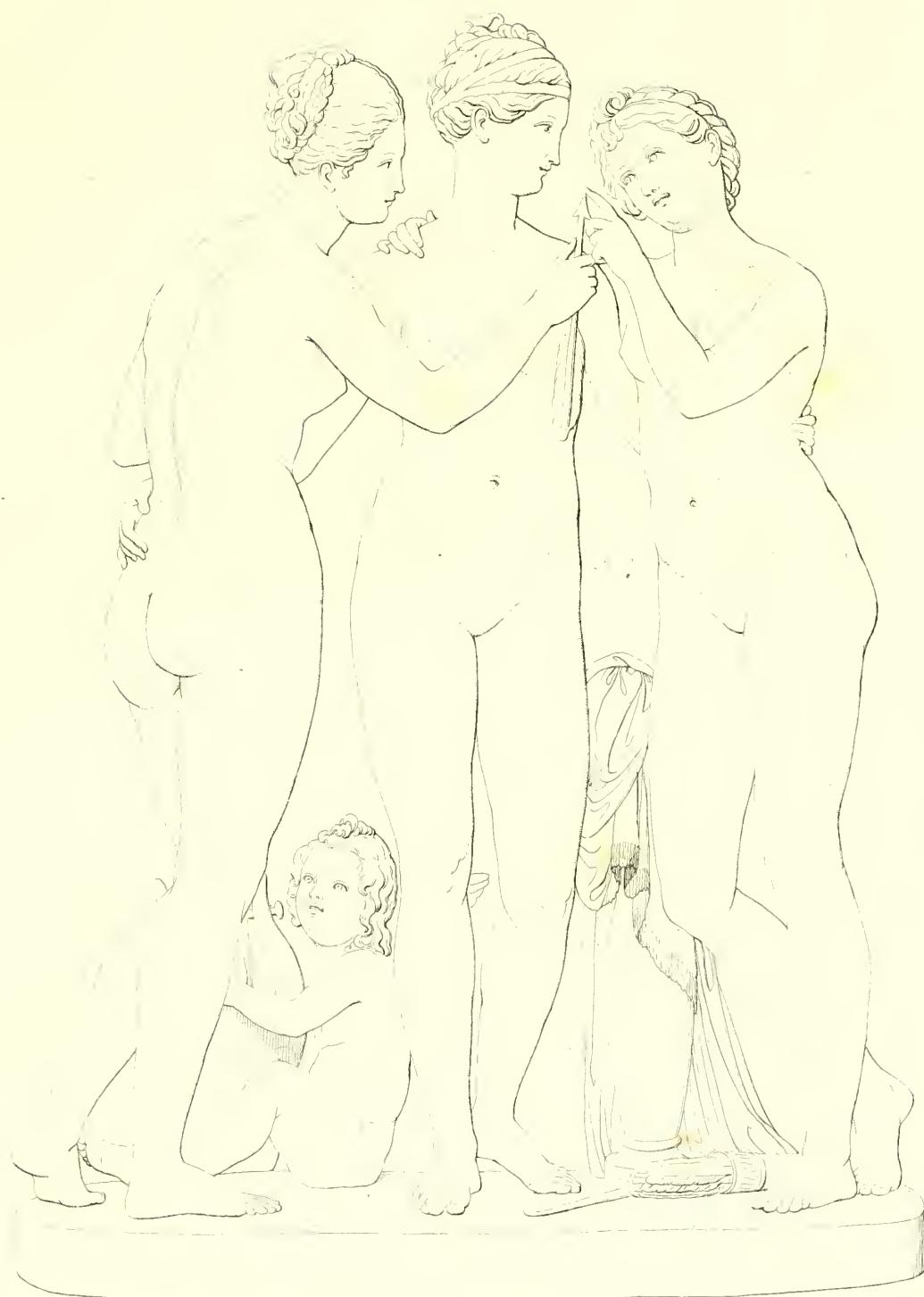










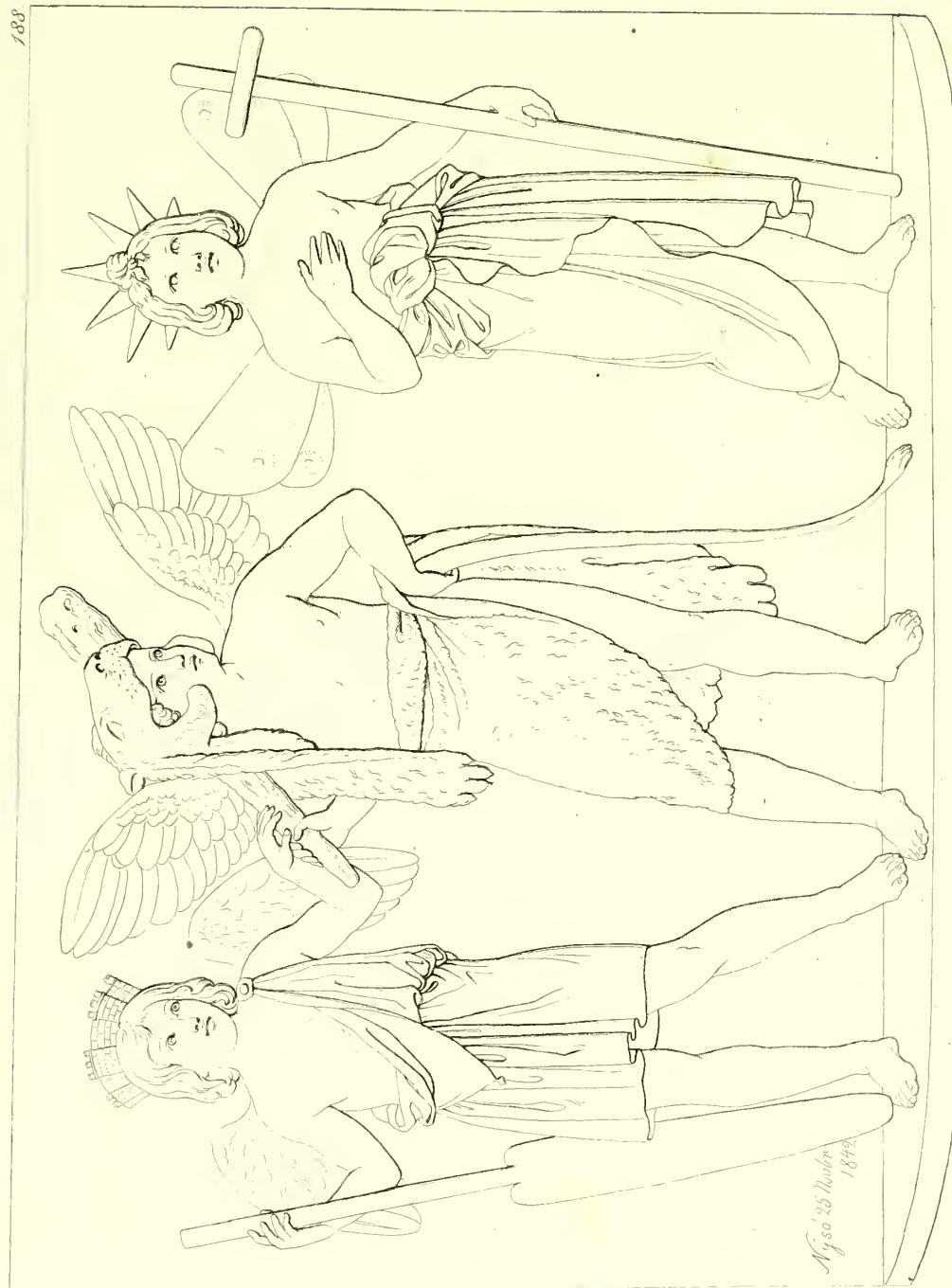


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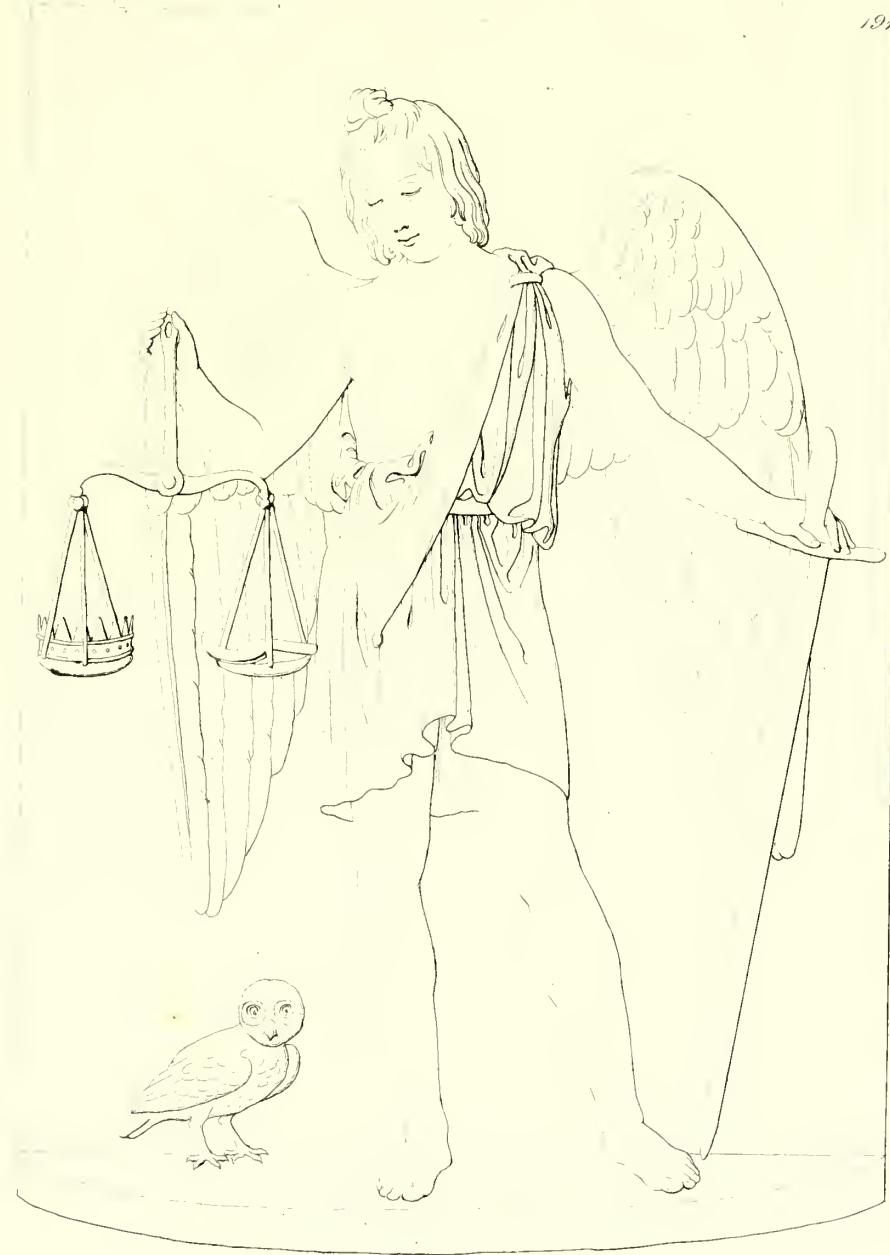


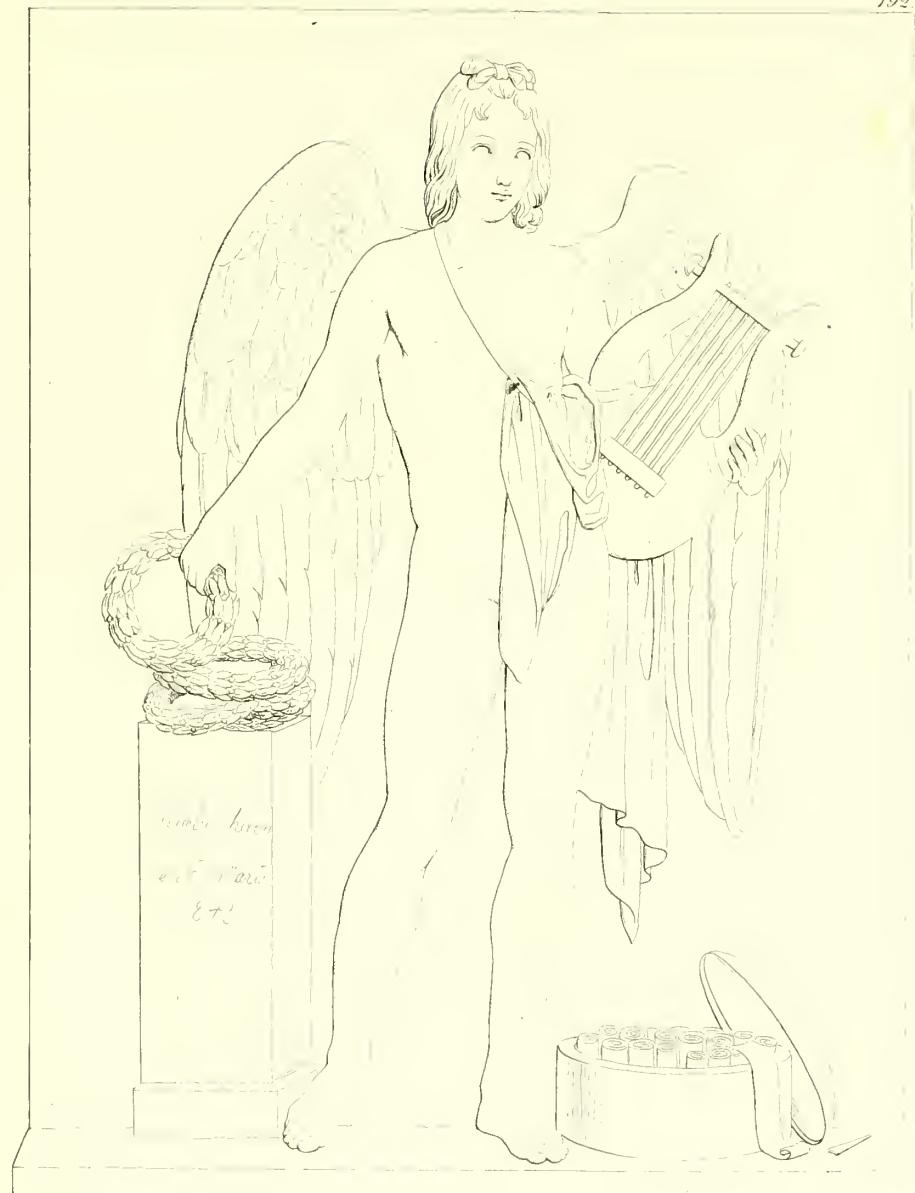
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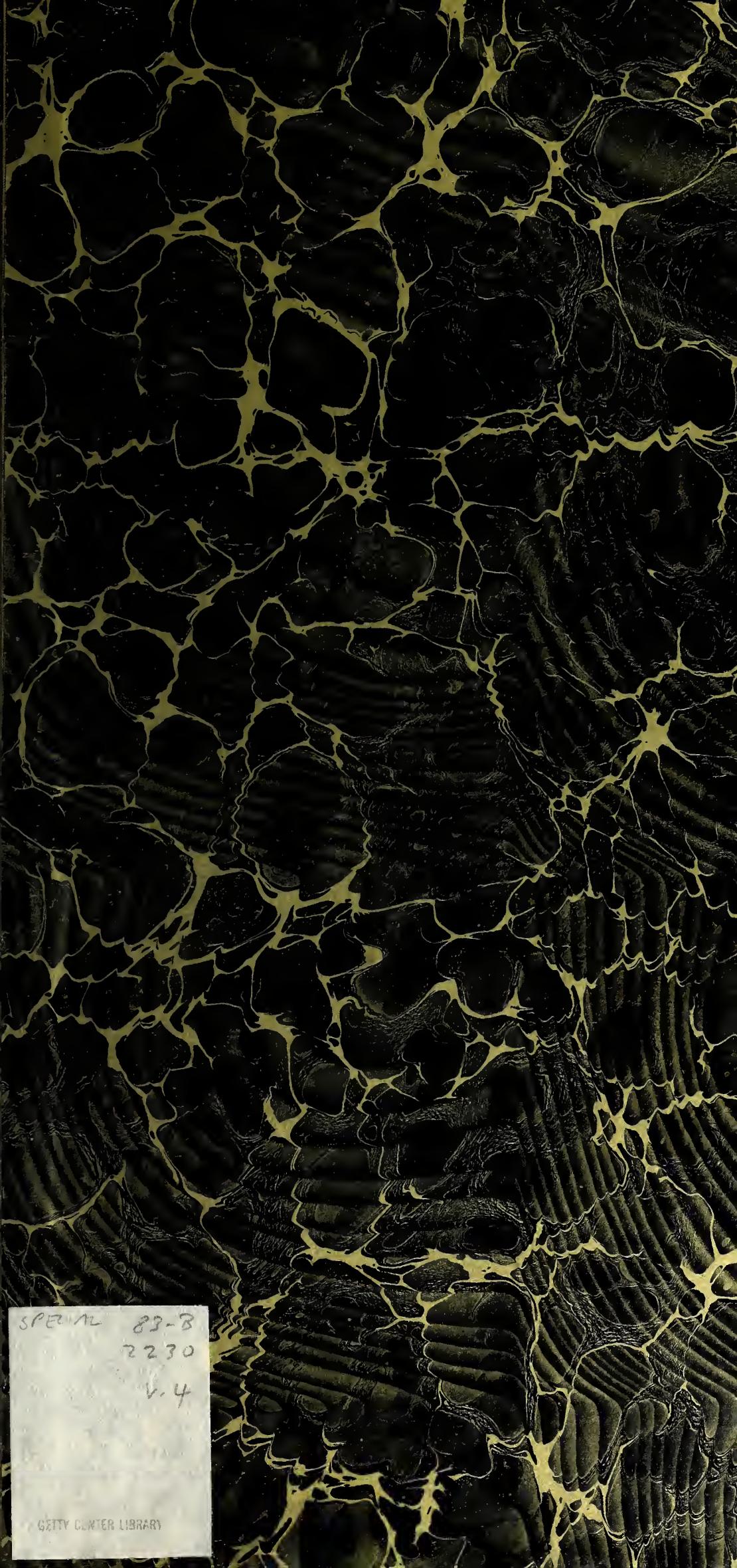
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